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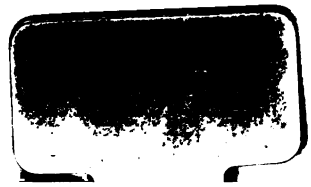

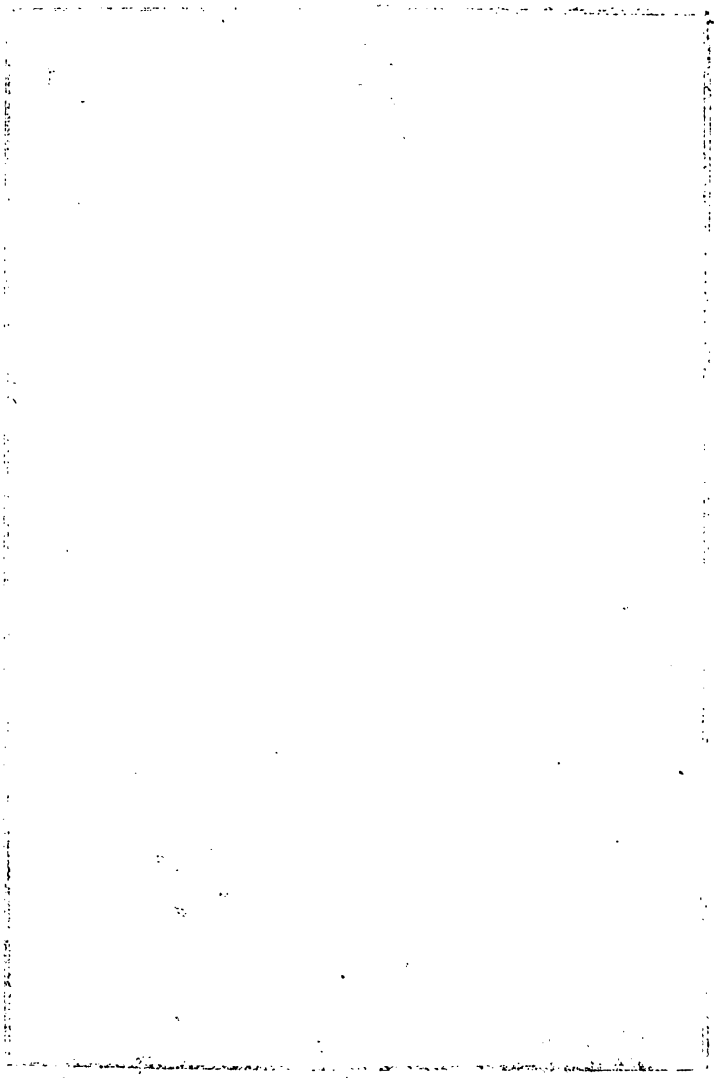

Interior of Christ Church Cathedral,
North Arcade of Nave.

CHRIST CHURCH CATHEDRAL,

Dublin.

BY

EDWARD SEYMOUR, M.A.,

PREBENDARY OF S. MICHAEL'S. CHRIST CHURCH CATHEDRAL.

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PREFACE.

THE interest with which every thing connected with the Irish Church is at present invested from the singular combination of parties now seeking to effect its overthrow, and the moral certainty that some special legislation with respect to our Dublin Cathedrals will ere long arise out of Mr. Gladstone's assault on it, will, I trust, be considered sufficient apology for this attempt to vindicate the claims of the most ancient and interesting of our institutions.

It is not a little singular that, associated intimately as Christ Church Cathedral is with the past history of Ireland, none of her historians have deemed it worthy of more than a brief and passing notice.

Several old histories of Dublin, it is true, profess to give an account of this Cathedral, but their meagre and inaccurate accounts cannot be regarded as in any degree supplying the deficiency.

S. Patrick's Cathedral, on the other hand, without possessing nearly so much of historic or architectural interest was more fortunate in obtaining the services of Mr. Monck Mason, and to his able and exhaustive work it has been indebted for the preservation of its past history.

I have heard that Mr. Mason had also collected ample

materials for a similar history of Christ Church, when his untimely death deprived this Cathedral of the advantage of a truly learned and competent historian.

In Mr. Gilbert's interesting history of Dublin there is a chapter devoted to Christ Church which in some degree supplies the want, but the fact of its being an integral portion of a large three-volume work puts it out of the reach of many who would be interested in it, if it had been published in a separate form.

The following pages, then, are intended to supply a deficiency felt by many; and the pressing need that in consequence of the threatened legislative interference with our Cathedrals there should be no delay in their publication must plead my excuse not only for the many inaccuracies and faults that doubtless will be found in them, but for the work being undertaken by one who feels himself so little qualified to do it the justice it deserves. It was written, too, under the serious difficulty of being unable from illness to consult original documents or verify quotations. It therefore cannot claim to be much more than a compilation from other works, and where it is so I have preferred as far as possible to give the writers' own words in full: sufficient however of fresh matter (in addition to the general arrangement of the various pre-existing materials) will be found to redeem it from the charge of want of originality.

In it will be given for the first time an accurate account of the architectural features of this ancient fabric; and, with the advantage derived from Mr. Street's researches, this portion of the work may claim to be regarded as the first effort to illustrate the history of the Cathedral from this important and trustworthy source of information.

The description of the Cathedral previous to its last

alteration is preserved from an interesting paper, read by the Rev. John Jebb, D. D., before the Ecclesiological Society, which has been long out of print. I am glad, however, to be able thus to connect with the history of Christ Church the name of one who has always evinced a deep interest in its welfare and a thorough appreciation of its architectural beauties.

I have of course drawn largely upon the valuable and well known history of Ireland by Sir James Ware, and have also availed myself of a few passages in the Histories of Dublin by Pool and Cash—Walsh and Whitlaw,—and Brewers' Beauties of Ireland. I am, however, specially bound to acknowledge my obligations to Mr. Gilbert for kindly allowing me to make use of his researches into the history of Christ Church in the third chapter of the first volume of his very interesting history of Dublin, a permission of which the foot-notes will shew that I have largely availed myself.

For the historical matter connected with the early Church of Ireland, I am indebted to the Rev. Robert King, whose excellent manual on that subject has placed every Irish Churchman under a deep obligation of gratitude.

The brief notices I have added of the musical celebrities of the seventeenth and eighteenth centuries connected with Christ Church Cathedral are from the pen of Dr. Robert Prescott Stewart, the Professor of Music in the University of Dublin, and Organist of Christ Church, of whose eminence as a learned theorist no less than as a practical musician this Cathedral has reason to be justly proud.

It is hoped, in conclusion, that this humble attempt to arouse an interest in a Cathedral hitherto not sufficiently appreciated may not merely incite some one better qualified than I am to undertake the work of writing its history, but

also stimulate Irish Churchmen in general, and the Protestants of Dublin in particular, to maintain an institution which was founded before the National Church submitted to the usurpation of the Roman See, and which stands, therefore, a material Protest against the pretensions of an Italian Bishop to be the Ecclesiastical Ruler of Ireland.

May 1st, 1869.

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CHRIST CHURCH CATHEDRAL, DUBLIN.

To the great majority of the ordinary visitors to Christ Church Cathedral in this city its present state of apparent neglect and decay are its most striking characteristics. There is a chill feeling of desolation about the place that makes the casual visitor shudder as he looks about that dreary nave, with its whitewashed dead wall and dust-begrimed arcade; and, as he emerges from the chilly atmosphere of this forlorn and mouldering old pile, and passes into the court without, he experiences a sense of actual relief from the oppressive influences with which it affected him.

To the ecclesiologist and antiquary, however, this venerable old cathedral has no ordinary interest, associated, as it is, with many important events in the history of Ireland from a very remote period, and possessing, as it does, extensive remains of architectural beauty, that mark the mind of its designer as one of extreme taste and great ability.

The origin of this Cathedral is almost lost in the obscurity of its remote antiquity; and there are many legends connected with it, based on ancient Irish traditions, which are more entertaining than trustworthy. One of these, found in the local manuscript called the "Black Book of Christ Church," which was written in the fourteenth century, states that "the vaults or crypts of this church were erected by

the Danes before S. Patrick came to Ireland, the church not being then built or constructed as at the present day; wherefore S. Patrick celebrated service in one of the crypts or vaults which is still called the 'crypt or vault of S. Patrick'; and the saint observing the great miracles which God performed in his behalf, prophesied and said that, after many years, here shall be founded a church, in which God shall be praised beyond all the churches in Ireland."* But, descending to the regions of common sense and authentic history, we learn from a remarkable document in the reign of Richard II. that the Church of the Holy Trinity had been "founded and endowed by divers Irishmen whose names were unknown, time out of mind, and long before the conquest of Ireland." And we also learn from the Black Book, previously alluded to, that in or about the year 1038, "Sitricus, King of Dublin, son of Amlave or Ableb, Earl of Dublin, gave to the Blessed Trinity and to Donat, first Bishop of Dublin, a place on which to build a church of the Blessed Trinity, where the arches or vaults were founded," together with "gold and silver enough wherewith to build the church and the whole court thereof," and certain lands to endow it.

All records, however, alike agree that this ancient foundation owes its origin to the Ostmen or Danes, who were in possession of Dublin for many centuries previously. For, although the Inquisition taken in 1383 states that it was "founded and endowed by divers Irishmen . . . long before the conquest of Ireland," it will be easily comprehended that an English writer, in the reign of Richard II., did not trouble himself to discriminate accurately between the little colony of the Danes, who occupied the city of Dublin three hundred years previously, and the native

* Gilbert's History of Dublin,

Irish by whom they were surrounded, but that he regarded Sitric and Donat as "Irishmen," though born of Ostman families.*

The Danes, who appear to have effected a settlement in various parts of Ireland, had long maintained a military position in Dublin. So early as the year 837 they entered the Liffey with a powerful fleet, and took possession of the city, where they established a form of government free from the control of the Provincial King of Leinster, whose authority they appear to have habitually set at defiance.

The city of Dublin, then, was in full possession of the Danes long before the foundation of the Church of the Holy Trinity, for, in the year 853 the Norwegian prince, Amlave or Olave, accompanied by his two brothers, Sitric and Ivar, came to Ireland, became the acknowledged leaders of all the Ostmen in the country, and exacted contributions from the native Irish.

While Ivar and Sitric respectively occupied Limerick and Waterford, Amlave or Ableb located himself in Dublin, which he converted into a strong fortress, whence his followers issued with fire and sword, carrying rapine and murder into the surrounding country. Indeed, no words could describe the state of desolation to which Ireland was reduced by these fierce and brutal marauders, or the miseries which the native Irish suffered during the eighth and ninth centuries at the hands of these unwelcome colonists.

We are told that in the year 948 the Danes of Dublin embraced Christianity, notwithstanding which the remainder of that century witnessed the perpetration by them of the most sacrilegious outrages upon the religious establishments of the country, and the most ferocious cruelty to their occupants.

* Sir J. Ware's History of Ireland.

During this century, however, their influence and power were on the wane, for they appear to have been driven from the greater part of Ireland, and compelled to take refuge in Dublin and the other strongholds that remained to them along the coasts.

The diminution of their power was in no slight degree owing to the prowess of the celebrated Brian Boru, King of Munster, who distinguished himself in several victories over them, but who availed himself of their aid to crush his enemy, Malachy II., and usurp the throne of all Ireland, after the Battle of Tara, in the year 1000. Pressed hard by their formidable antagonist, however, the Danes, under Sitric their king, prepared to regain their waning power, and collected troops from every direction. Large reinforcements, we are told, poured in from Norway and the neighbouring countries; from Scotland, the Orkneys, the Isle of Man, and other islands off the British coast. The intention of the invaders at this time, as we are informed by an old writer, was to exterminate all the Irish from the country and take possession of it for themselves.

The valiant Brian—although now in his eighty-eighth year—took the field once more against his old enemies. The contending armies met on the plains of Clontarf, within two miles of the City of Dublin, and there, on Good Friday, April 23, 1014, a sanguinary, furious, and long-continued battle was fought between them. Brian, compelled by the Northmen to come to an engagement when he would rather have avoided it through reverence for the day, was resolved, notwithstanding even on that day, to make a valiant struggle; and, holding the crucifix in his left hand and his sword in the right, he rode through the ranks, encouraging his men to put an end for ever to the oppression of those tyrant usurpers who had for so many years filled the country with sacrilege and blood. The engagement lasted from

eight o'clock in the morning until four in the evening, when the Danes, no longer able to sustain the impetuosity of the Irish troops, fled and fell in every direction.*

This victory was however dearly purchased by the death of the valiant Brian Boru, who fell that day, together with his son Morogh, his grandson Turlogh, and many other princes and nobles.

This total defeat of the Danes in the Battle of Clontarf gave a blow to their power from which they never afterwards recovered; still they were unfortunately able to retain possession of Dublin for many years afterwards, and even to act upon the aggressive. The very next year they plundered Armagh, Swords, and Clonard; and the burning of Kildare, and other like deeds of violence, attest a continuance of their power during the remainder of this century.

It was this gloomy period of Irish history that witnessed the original foundation of the Cathedral of the Holy Trinity; and to Sitric or Sytryg son of Ableb, the Danish king of Dublin, not long after his defeat at Clontarf, we are indebted for the first endowment of that venerable institution, now known as Christ Church Cathedral.

It appears from Sir James Ware's History of Ireland, that about the year 1038, Sitric, aided by Donat, who is termed the first Bishop of Dublin, built the original edifice in what was then the centre of the city; and Archbishop Alan, in the "Repertorium Viride," states that it was at its original foundation—as at present—a Cathedral for Secular Canons, though subsequently it was changed into a Priory.

Besides giving the site of the Cathedral and supplying funds for its erection, Sitric endowed it with certain lands: "Bealduleck, Rechen, and Portrahern (now known as Bal-

* King's Irish Church History.

doyle, Raheny, and Portrane*), with their villains, cattle, and corn;" and soon afterwards Donat erected his episcopal palace close to the Cathedral, where subsequently the courts of Justice stood, until their recent removal to their present situation on the Inn's Quay.

This Danish Bishop is said to have built the nave and wings of the Church, the Chapel of S. Nicholas, on the north side of the Church, and the Chapel of S. Michael, adjoining the Cathedral, which was subsequently converted into a parish Church in the fifteenth century, by one of his successors, Richard Talbot.

The appointment of this good Bishop and these works just mentioned are the first indications that exist of any active interest in Christianity being taken by the Irish Danes.

Bishop Donat died on the 6th of May, 1074, and was buried in his own cathedral, on the right hand side of the high altar. On repairing the choir some years since, says Mr. Gilbert, his body was found there with his mitre, which was an exquisite work of art.

With respect to the original edifice, there is no record to convey any idea of its style, beyond what has been already stated; nor does one single trace remain of Bishop Donat's work to serve as a reminiscence of his piety, or an object of interest to the antiquary.

On the death of Bishop Donat in 1074, the Danish king, Gothric, with the consent of the clergy and people of Dublin, chose one Patrick as his successor, who was consecrated by Lanfranc, Archbishop of Canterbury, in S. Paul's church, London, and by whom the English Primate forwarded two interesting letters, which have been preserved, one to Gothric, and the other to Turlogh, the Irish king of

* According to Mr. Gilbert, the modern names of these lands are S. Dulach, Lambay, and Portrane.

Munster, grandson to Brian Boru, in which he writes, "Our brother and fellow-bishop Patrick has spoken so much and so warmly of the pious humility of your Highness towards the good, your strict severity against the bad, and your truly discreet equity towards every class of persons that, although we have never seen you, yet we love you as if we had, and wish to consult your interest, and to render you our most sincere service as if we had seen you and been intimately acquainted with you."

He then goes on to mention some abuses that existed in Ireland, which he exhorted Turlogh to correct, and which also form the subject of his letter to Gothric.

On the death of Patrick in 1085, an Irishman named Donagh was elected to the vacant see, and he too was consecrated by Lanfranc, to whom, like his predecessor, he promised canonical obedience.

It was during this prelate's time that the ambitious Hildebrand, who filled the papal chair under the title of Gregory VII., made the first claim, on the part of the Papacy, to temporal authority in Ireland. "A perusal of Gregory's letter," says Mr. King, "will, however, make it sufficiently evident that he wrote to a people hitherto quite unconscious of his authority, or claim to authority, over them; and also to a people who had been little accustomed to look for direction or guidance from him or his predecessors."

Donagh's nephew, Samuel, succeeded him in the Bishopric of Dublin in 1095. He had been a monk of S. Alban's, but was born in Ireland, and on his election to the vacant Bishopric by the Clergy and people he was sent to Anselm, Archbishop of Canterbury, for consecration, and on making a vow of canonical obedience, he was consecrated at Winchester, upon the Sunday after Easter, by Anselm and four English bishops.

Anselm, it would appear, treated Samuel very kindly,

kept him for some time, "and diligently instructed him how he should conduct himself in the house of God"—a course of instruction he appears to have much needed, and by which he profited little, if we are to judge from a letter he received after his return to Ireland from Anselm, reproving him for having expelled some monks from the Cathedral of the Holy Trinity, stripped that church of the books and ornaments which Lanfranc had bestowed upon it, and for having the cross carried before himself.

The following letter, preserved in Usher's *Sylloge*, illustrates the nature of the authority exercised over the Danish bishops of that period by the English Primates:—

"Anselm, Archbishop of Canterbury, &c., to his venerable brother Samuel, Bishop of Dublin, greeting,—Complaint hath been made unto us, that you dispose of and alienate to strangers those books, vestments, and other ornaments of the Church, which Archbishop Lanfranc bestowed on your uncle, Bishop Donagh, to the use of the Church over which you preside. If this be true, I much wonder at it, for these ornaments were not given to your uncle but to the Church, as the brothers and sons of the Church of Canterbury do attest. Therefore, I admonish and command you that if any of the aforesaid things be disposed of out of the Church, you immediately cause them to be restored to it. I have likewise heard that you have expelled and dispersed several of the monks appointed to serve in the said Church, and that, though they are willing to return, you will not receive them back. If this be so, it is very unbecoming in you, whose duty it is rather to collect the scattered, than to scatter those who are collected. Wherefore, I command you, if any have been expelled and are willing to return and continue in the service of God, under obedience, that you receive them, and studiously employ your paternal affection for their preservation, unless, which God forbid, they give cause to obstruct their own restoration.

"I have also heard that you cause your cross to be carried erect before you, in the way; if this be true, I forbid it for the future, because it belongs to none but an Archbishop, confirmed by the grant of the pall from the Roman Pontiff. Neither does it become you to

shew yourself reprehensible to men, by presuming on such an unusual thing: farewell."*

The last bishop of Dublin who, in the year 1121, was elected by the clergy and Danish inhabitants of Dublin, and sent over to England for consecration, was a layman, named Gregory. King Henry I. issued a writ, which was quickly obeyed, for Gregory was first ordained deacon and priest by the Bishop of Salisbury, and after eight days was consecrated Bishop of Dublin by the English Primate, Ralph, assisted by five English bishops. These repeated slights of the ancient Irish Church on the part of the Danish inhabitants of Dublin, who preferred to connect themselves with the English Church, and get their bishops consecrated at Canterbury, rather than have them ordained at home, at last aroused the anger of the Irish prelates and called forth a protest from them, and especially from the Archbishop of Armagh, which was communicated by the whole assembly of the Dublin clergy and the burgesses of the city to the Archbishop of Canterbury in a document urging him to "retain the superintendence of the diocese of Dublin, which they had preserved to him for a long time past," by consecrating this layman, Gregory, without delay.†

This brief notice of the foregoing historical events is sufficient to shew that the same old animosity still smouldered between the inhabitants of Dublin, who were chiefly of Danish descent, and the native Irish—that from the very first foundation and endowment of the Cathedral of the Holy Trinity, all its early traditions were intimately connected with the Ostmen—the deadly enemies of Ireland and her ancient Church—and that as long as Danish influence made itself felt in Dublin, the Irish neither asserted a claim

* Dalton's History of the Archbishops of Dublin.

† King's Irish Church History.

to, nor felt any interest in, an establishment which was altogether originated and maintained by their hated and dreaded foes.

This period in the history of Ireland is remarkable for the first open acknowledgement of the Papal supremacy. Hitherto the Irish prelates acted wholly independently of the see of Rome, and never dreamed of consulting her wishes. There had been, however, an indirect communication maintained by the Danish colonists, as we have seen, through the English primates, Lanfranc and Anselm, who were both natives of Italy, where they had imbibed, in early life, the system of the Church of Rome, which they zealously endeavoured to propagate in Britain. This indirect communication, however, now gave place to a direct one, for Gillebert, the Danish Bishop of Limerick, who had been an intimate friend of Anselm, at Rouen, and had travelled in early life on the Continent with him, was now appointed the first Papal Legate to Ireland in 1106, and presided as such at the Synod of Rathbreasil, about the year 1118, where he exerted himself energetically to re-organize the Irish system in accordance with the Papal model, and introduced the doctrine and Ritual of the Church of Rome. At that Synod, the country was divided into the two provinces of Armagh and Cashel, containing twenty-four dioceses, exclusive of Dublin, which was to be still subject to Canterbury. On this occasion the Episcopal order suffered a severe diminution, for they had previously to this time reached the enormous number, as we are told, of between two and three hundred, most of whom had no fixed diocese, and all of whom had been consecrated without any reference to, or authority from, the court of Rome.*

Upon the death of Gregory, the first Archbishop of Dub-

* King's Irish Church History.

lin, which took place in 1161, he was succeeded, in 1162, by Laurence O'Toole, who had been abbot of Glandelagh, one of the most remarkable men and distinguished ecclesiastics of that age, and who, moreover, figures prominently in the history of Christ Church Cathedral.

The Cathedral of the Holy Trinity was originally founded, as has been observed, by Sitric, for secular canons who were not tied to the strict observance of monastic rules, nor belonged to any of the cenobitical orders, yet were a sort of monks, though lax in discipline. But about this time, 1163, Archbishop Laurence O'Toole, converted this Cathedral into a priory, and changed these secular canons into the Regular Order of Arrosian Canons, which were so called from an abbey in the diocese of Arras, in Flanders—an order long since extinct.*

Laurence is described by the historians of that period as a man of great stature; and various particulars of his life are recorded, such as his triple garb, consisting of his costume of a Regular Canon, underneath which he wore, next his skin, a penitential garment of hair-cloth, and covering all with his episcopal robes.

He appears to have enforced strictly all the rules of discipline in the Priory, especially those connected with the celebration of offices in the Church, and is recorded to have obliged the canons to stand round the altar during the performance of service. He himself is described as a bright example of sanctity and religious austerity. We are told of his observing silence at the canonical hours, attending lauds and vigils every night in the choir of the church, and at break of day perambulating the churchyard, "chanting the prayers for the faithful dead," to which are added his extraordinary fastings and unbounded charity to the poor. "He

* Brewer's Beauties of Ireland.

exhibited, in fact," says Mr. King, "all the qualifications needed for gaining him a high rank among the saints of the Romish calendar, and was accordingly canonized by Pope Honorius III. in A. D. 1226, within about half-a-century after his death. He was a faithful adherent of the Church of Rome, and humbly submissive to the authority of the Pope, whose legate he was appointed in 1179, on the occasion of his going to Rome with five other Irish prelates to assist at the third General Council of Lateran. He was, it seems, the second Irishman who was enrolled in the saintly register by Papal authority—S. Malachy having been the first."

It was during S. Laurence O'Toole's Archiepiscopacy that the Anglo-Normans made a descent upon Ireland. In May, 1169, Hervey de Montmorency and Robert Fitz Stephen landed on the coast of Wexford, with about 360 men, and having made good their footing near Tintern Abbey, were soon induced by Dermod, the Irish King of Leinster, to aid him in an attack upon his old enemies, the Danish inhabitants of Dublin. The following year witnessed the arrival of Raymond-le-Gros, with additional knights and archers, and these were strengthened by the forces of Richard, Earl of Chepstow or Strigul, better known by the name of Strongbow, who landed near Waterford the 23rd of August in the following year, with about 1,200 soldiers. The Danes, then finding themselves threatened by these united armies, sent a deputation to the English camp, amongst whom was Archbishop Laurence O'Toole. His negociations, however, were fruitless to save Dublin; for, while still pending, the English treacherously assailed and captured the city, and put great numbers of the inhabitants to the sword.

Laurence, however, "exerted himself as far as he could for the protection of his flock—and he obtained at great risk that the clergy might remain in their situations, and also recovered from the pillagers the books and ornaments

which had belonged to the churches." Meanwhile the Danish king, Hasculph, together with the principal Ostmen, escaped by their ships, which were moored in the river, and the earldom of Dublin was conferred upon Strongbow, who had wedded Eva, the daughter of Dermod, and had been declared the joint heir with her of his kingdom.

The following year was a memorable one for Ireland. King Henry II. sailed from Milford Haven on Saturday, 16th October, 1171, and arrived next day at Crookhaven, near Waterford, with a fleet of 400 large vessels, containing 500 knights, and about 4,000 men-at-arms, and having received the submission of all the ecclesiastics, and the homage of nearly all the native princes, he then made a triumphal progress up to Dublin, where he held a court at Christmas, "in as great state as the place would then allow, for there was no house there capable of receiving his retinue, and therefore he was under the necessity of hastily erecting near S. Andrew's Church a long pavilion, like a cabin, composed of smooth wattles, after the manner of the country, which being well furnished with plate, household stuff, and good cheer, made a better appearance than ever had been before seen in Ireland. Many of the Irish princes flocked thither to pay their duty to the king, not without admiration and applause of his magnificence.*"

Henry's departure took place on Easter Monday, 17th of April, 1172, having for good or evil obtained full possession of Ireland. Of his own share in its conquest, Mr. King observes, that "no battle was fought, no blood was shed, no sword was drawn when he appeared among our countrymen, and he was received by their princes more in the light of a protector and patron than as their enemy."

From this date a new and brilliant era commences in the

* Harris's History of Dublin,

history of Dublin, which now became the capital of the English Pale, and was speedily enriched by the English settlers with public buildings, both of a civil and ecclesiastical character.

Foremost amongst these works was the restoration of the Cathedral of Christ Church, of which Sir James Ware says, "that Laurence, Archbishop of Dublin, Richard, surnamed Strongbow, Earl of Strigul, Robert Fitz Stephens, and Raymond-le-Gros, undertook to enlarge this church, and at their own charges built the choir, the steeple, and two chapels; one dedicated to S. Edmund, King and Martyr, and to S. Mary, called the White; and the other to S. Laud. We find also another chapel in this church, in the south aisle, adjoining the high choir, dedicated to the Holy Ghost, but afterwards to Archbishop Laurence, after his canonization, and called S. Laurence O'Toole's Chapel."

Nothing, however, now remains of these extensive works, of which the last trace was probably swept away in the fourteenth century by John de S. Paul, to make room for the present choir of Christ Church. But they were not long completed when the two most remarkable men of that period passed away, one of whom found his resting place within its precincts. In the year 1176 the great and powerful Earl Strongbow died, and his remains were solemnly interred, under the direction of Archbishop Laurence, in Christ Church Cathedral, and four years afterwards Archbishop Laurence himself passed away, and was buried at Augum or Eu, in Normandy.

"The three next immediate successors of Archbishop Laurence," says Sir J. Ware, "are reckoned also amongst the principal benefactors of this Cathedral: namely—John Comyn (1181—1212); Henry de Loundres (1213–28); and Luke, also an Englishman (1228–55):" "and with good reason," observes Mr. Street, "inasmuch as it must have

been during their time that the greater part of the existing fabric was erected."*

"Nor ought it to be passed over unobserved," continues Sir J. Ware, "that John de S. Paul, Archbishop of this see (1349-62), a little before his death, built, at his own charge, the whole chancel, together with the archiepiscopal throne, such as it was, in the year 1658"—a work that reflects more credit upon his liberality than upon his architectural taste.

The progress of these works is marked by the various styles of architecture that prevailed during the different periods at which the edifice was erected.

Thus the exquisite "transition" work of the two transepts, with their beautiful triforium-arcade of pointed arches, and the semicircular clerestory windows, richly ornamented with zigzag mouldings and supported by marble shafts, fixes the date of this portion of the cathedral at the close of the twelfth century—the style being transitional from Romanesque to the pointed or Gothic period of architecture that prevailed during the reign of Henry II.

There is no doubt but that the choir was originally a work of the same period and style; but it is in vain to fancy what it had been unless we completely banish from our mind the present elongated choir, surrounded with wooden buttresses, like small sentry-boxes suspended in mid-air, supporting nothing, and serving no conceivable purpose; the whole painted in imitation of oak, and surmounted with a row of vegetables that more resemble cauliflowers than any known object in creation.

Mr. Street's recent investigations have demonstrated (what seems to have escaped the notice of every one else), that

* Report to the Dean and Chapter of Christ Church Cathedral, Dublin, on the Restoration of the Cathedral Church, by George Edmund Street, A.R.A. Dublin: Hodges, Smith and Foster. London and Oxford: J. Parker & Co.

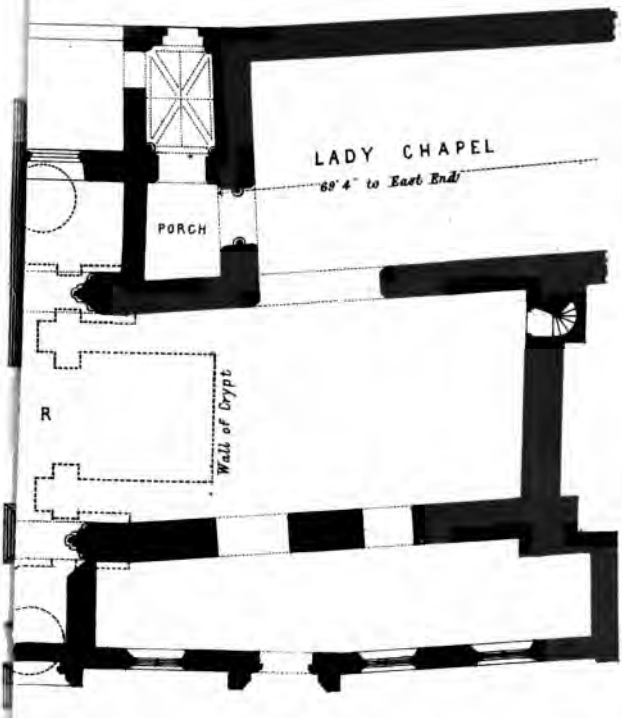
the original chancel was very small and only large enough to receive the altar, for it did not much exceed twenty-five feet in length, as appears from the crypt beneath, which still remains an unerring record of the original design of the architect, and of his singular treatment of the eastern limb of this cathedral.

In the crypt beneath, then, we must look for the outline of the original choir, and Mr. Street's description of it will give the best idea of what the chancel must formerly have been:—

"It has a semicircular apse, and the aisle is continued round the apse. East of this aisle are three chapels; but these, instead of having apsidal terminations, are square-ended, and their dimensions are very small—the central chapel measuring seventeen feet by fifteen and a-half feet, and the side chapels seven feet by seven feet. In the angle between the apsidal aisle and the south-eastern chapel there are remains of what seems to be a circular turret, and I think it probable that similar remains would be found on the north side also. The whole plan is therefore not only clearly made out, but it is one of much picturesqueness of outline, and, to the best of my belief, unique in Ireland."

The most interesting, and by far the most important, portion however of this cathedral was that which was executed in the thirteenth century.

There is no record to tell who it was that designed the nave, with its matchless arcade and graceful clerestory, of which Mr. Street so justly remarks that "if you can contrive to see through the whitewash, and to recover from the impression which the squalid look of the place at first produces, you will be able to realize that the design of the northern side of the nave is one of the most exquisite of its age. The beauty of the sculpture and of the mouldings is



George Edmund Street, A.R.A.

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extreme, and the design of the triforium and clerestory really perfect."

The progress of these various portions of the work have been summarized, and their respective ages fixed, by Mr. Street, in the following words:—

"The progress of the builders of this church was the same, no doubt, that we almost always see. They built their crypt first throughout, and then went on gradually with the upper church, beginning at the east end, and so going on to the west."

"The age of this crypt is, I believe, uniform throughout; or, at any rate, there is very little difference. The pointed arch occurs in its construction throughout; and the square piers which support the vaults are almost all chamfered, and the chamfers have an ornamental stopping, which is certainly not earlier than the end of the twelfth century."

"At first sight the planning of this crypt looks so much more like that of a Norman work than of a Pointed building, that it is important to insist upon the fact that, in point of date, there is very little difference between the completion of the crypt and the erection of the church above, and that whatever church existed on the site before the time of the English Invasion, was entirely removed in order to provide the necessary foundations for" the present edifice, which "contains nothing earlier than the work of the English artists who followed the invasion of Strongbow, and who left so many marks of their presence in the beautiful works which they erected throughout the Pale."

"The Choir and Transepts were the first part finished: and the two arches in the aisles (which are all that remain of the choir), and the details of the north and south transepts, show that this portion of the work was all in a slightly earlier style than that of the nave, being transitional from Romanesque to early Gothic. As soon as they were finished,

the work in the nave was, no doubt, commenced; and, I suppose, that this may have been in progress for some years in the first quarter of the thirteenth century, but that, at any rate, it was completed before 1225."*

The name of the architect who has left this imperishable monument of his genius, it is true, has not come down to us, nor is there documentary proof of those who nobly carried out his design, but the fabric itself, viewed by the light afforded by modern architectural research, supplies data more unerring than any written document, and tells us all but the names of those who erected it.

Though there are traces left which show that the Irish formerly possessed a style of architecture of their own not without merit, yet any specimens that existed at the time of the Conquest, must have been totally eclipsed by the exquisite beauty and marvellous scientific skill evinced in the works erected everywhere, as if by magic, by their Anglo-Norman invaders.

Within the short space of eight years from the first landing of the English upon our shores, "Splendid abbeys in the counties of Cork, Limerick, Tipperary, Kilkenny, Wexford, Meath, and Down, the finest Ireland ever possessed,"† were raised as a kind of trespass-offerings for their deeds of violence by the principal leaders of the invasion; and within a century and a-half from the same date no less than one hundred and sixty monastic establishments founded by them and their followers,‡ with countless grants of land and

* "The scheme of the Nave was I suspect slightly enlarged, whilst the work was actually in progress, for the Nave is one bay longer than the crypt below it, and there are some indications of a different hand in portions of the detail of this additional western bay, which serve to strengthen the conjecture that its erection was an after-thought."

† King's Irish Church History.

‡ To begin with Strongbow. He founded, in 1175, at Kilmainham, a Priory for the Knights of S. John of Jerusalem. William Fitz Aldelm, in 1177,

other benefactions, indicated the interest which they felt in the Church, and were the outward expression of their intense but superstitious religiousness.

Speaking of these churches, Mr. Street observes:—

"It is not as works of art worthy of most attentive study that they interest me so much, as the way in which they illustrate the manner in which art was carried from land to land in the middle ages.

"The feature in question is this. I find in these buildings the most unmistakeable marks of their having been erected by the same men who were engaged at the same time in England and Wales."

Speaking then of Christ Church Cathedral and S. Canice's, Kilkenny, he says, "These two churches possess certain features so peculiar, and so exactly like what we see in S.

founded the Abbey of S. Thomas the Martyr, near Dublin. He also, about 1200, founded the Augustinian Monastery of Athassel, near Cashel, to S. Edmund. John De Courcy, in 1180, founded the Cistertian Monastery of Inch, near Downpatrick; and also a Benedictine one, called the Black Priory of S. Andrew de Stokes, in the County of Down. In 1183 he founded the Benedictine Priory of Neddrum, in Down, and also the Augustinian Priory of S. John the Baptist. While Africa, wife of John de Courcy, in 1193, founded the Cistertian Monastery of Grey Abbey, in the Ardes of Down. Hervey de Montmorency, in 1182, founded the Cistertian Abbey of Dunbrody, in Wexford. Hugh de Lacy erected two Augustinian Monasteries, one at Duleek, and the other at Colp, in Meath. Walter de Lacy, in 1190, founded an establishment for the Knights Hospitallers near Nobber, in Meath. Hugh de Lacy also founded one for the same order in the County of Down. Walter de Lacy founded the Priory of S. John the Baptist at Kells. Bertram de Verdon one near Dundalk. Matilde de Lacy founded one for the Knights Templars in Louth. William Mareschal (son-in-law of Strongbow), founded an abbey, in 1200, at Tintern, in Wexford; beside two others, one in Kildare, and the other in Wexford. John, Earl of Moreton, afterwards King of England, founded two Benedictine Priories—one near Cork, and the other near Waterford. John Comyn, Archbishop of Dublin, not merely had much to do with Christ Church, but he founded the Convent of Grace Dieu, near Swords. Geoffrey Fitz Robert, founded one at Kells, in Kilkenny; Simon Rochfort, that of SS. Peter and Paul, at Newtown, Trim; besides others founded by Theobald Walter, Walter de Riddlesford, Robert Fitz Richard, and others of the Norman invaders.

David's, Llandaff, and Wells Cathedral and Glastonbury Abbey, that they *must* have been erected by the same troop of workmen, and from the designs of the same architect.

"The windows in the north aisle of Christ Church, the internal shafts of which are intersected by bands at very short intervals, are imitated closely in the north doorway of Kilkenny, and in a doorway at Strata Florida Abbey, in South Wales.

"The detail of the mouldings of the beautiful columns on the north side of Christ Church, with the singular treatment of the sculptured capitals, has the most curious similarity to the sculptured capitals of the Nave Arcades at S. David's, and to other capitals at Llandaff and Glastonbury, and in other respects the parallel holds good.

"These are all so unlike work seen in other districts, and so evidently the work of one school, that we may fairly state it as a fact, which does not require documentary evidence for its support, that these two great Irish churches owe their design to architects whose first works are seen in Glastonbury; and who spread thence into Wales, and thence, no doubt, with the English invaders into Ireland."

Sufficient has now been said to show that the original plan of Christ Church Cathedral was one of great symmetry, and the details of such portions as still remain indicate that it must have been a most effective building and exquisite work of art, which only needs to be properly restored to surpass all its rivals in Ireland, and to be "second in beauty to few churches of the same size in any part of Europe."*

Its present mutilated and forlorn condition shows how little it has been valued by the inhabitants of Dublin, and

* Report on Christ Church, by G. E. Street.

reflects the utmost discredit upon Irish Churchmen especially, who boast they are the wealthiest and most intelligent portion of the community. Still, it is to be hoped that they may yet be incited to restore it by knowing that they have long had amongst them "one of the best and most refined works of thirteenth century art of which Ireland can boast,"* and that it has been intimately connected with some of the most interesting historic events that are found in the annals of their metropolis.

One of the earliest of these events connected with the present fabric, and which must have taken place almost during the progress of its erection, was a Provincial Synod, which was held within its precincts by Archbishop Comyn, in 1186. This synod was commenced on the fourth Sunday in Lent by the archbishop preaching a sermon to expound proper views upon the sacraments, and to inculcate reverence and decorum in their administration.

Upon the second day an extraordinary scene took place, which has been recorded by Giraldus Cambrenses. The preacher of the day, Albin O'Mulloy, Abbot of Baltinglass, took occasion in his sermon to denounce the immorality of the English and Welch clergy that had come over to Ireland, and were corrupting by their bad example the purity of the native Irish clergy. Whereupon several of these foreign clergy, settled in Wexford, who were present, began to accuse each other of immorality, and appealed to those present to witness the truth of their assertions and mutual recriminations. The guilty clergymen were immediately deprived of their benefices by the archbishop, and suspended from the exercise of all ecclesiastical functions. "And these" (says Dr. Lanigan) "were a sample of the missionaries who, as Adrian IV. and Alexander III. had flattered

* Report on Christ Church, by G. E. Street.

themselves were, under the auspices of Henry II., to instruct and reform the people of Ireland." !

On the third day of this synod Gerald Barry preached at the request of the archbishop. Giraldus gives a summary of his long sermon, in which he passed a high encomium upon the conduct of the Irish clergy and bishops, but introduced some censures upon the nation at large.*

At this synod twenty canons were passed, the first ten relating almost wholly to the Sacraments of Baptism and the Lord's Supper; the remainder to other ordinances, and the general discipline of the Church. These canons were confirmed by Pope Urban III. not long afterwards.

It was soon after—in or about 1190—that Archbishop Comyn founded S. Patrick's Collegiate Church, which was made a Cathedral in the time of his successor, Henry de Loundres.

Archbishop Comyn died in 1212, and was buried, as we learn from the "Monasticon Hibernicum," beneath a marble monument in the south side of the ancient choir of Christ Church. A stone coffin, without date or inscription, supposed to contain his remains, was discovered on opening an arch in the walls of the church in 1759.

His successor, Henry de Loundres, who gave to the priory a piece of ground to erect a gate-house to the church, was buried beneath a wooden tomb, opposite to that of Comyn, in the year 1228. It was during his time that S. Patrick's Church was first made a Cathedral; and it was this estimable prelate who received the unpleasant *soubriquet* of "Scotch-villain," and "Burn-bill," from a discreditable trick he played upon his tenants, having burned all their leases, which he obtained under pretext of examining, and then forced them to hold at will.†

* King's Irish Church History. † Gilbert's History of Dublin.

His successor Archbishop Luke, also an Englishman, who held the see from 1228 to 1255, was likewise interred in the choir of Christ Church, in the same tomb with Archbishop Comyn.

We have little idea now how important a body the Community of this Priory then formed, and how determinedly they upheld their power and dignity. For instance, Sir J. Ware tells us that not only were the endowments of this house on a scale suited to the dignity and importance of such an establishment, but that "while it continued a Regular Community, the Prior was a Lord in Parliament, and had a seat and suffrage amongst the Spiritual Peers."

Amongst the prerogatives of this favoured community was the patronage of the English Deanery of Penkridge, in Staffordshire, which was granted by King John in 1216, together with several villages connected therewith, and in right of this the Archbishops of Dublin appear to have been made Deans of Penkridge, by a Papal Bull of 1260.

Another curious possession of this Priory was an ancient "Cell of three Canons, in the Diocese of Armagh, endowed with the Churches of S. Mary of Drumsalan (where they had their residence and served the cure), and of Philipston Nugent, with the Chapels annexed—viz., of Drummorcher and Hechmachnyne, of the gift of Philip Nugent, the true patron, together with a wood and two carucates of land, a little before the year 1248.

"But Albert, Archbishop of Armagh, desiring to reform the state of religion, and considering how distant this cell stood from Christ Church, with the consent of the Patron suppressed the said cell; grounding himself upon an epistle of S. Bernard, who calls these smalls cells wherein three or four Friars lived without order or discipline, 'the cells of Satan.'"

Finished early in the thirteenth century—those halcyon

days of Church Architecture—Christ Church Cathedral did not long retain its pristine completeness.

The first disaster that occurred was on the 11th of January, 1283, when we are told that certain of the Scotch* [*i. e.* Irish] nation, to retaliate upon some of the citizens for doing them some injury, set Skinner's Row on fire, which communicating with this church destroyed the steeple and chapter-house, with the dormitory and cloisters.

It is recorded to the honour of the citizens on this occasion that they made a collection to repair the Priory before they would repair their own dwellings which had suffered by the fire.† There does not appear, however, to have been any reluctance on their part to apply to strangers for assistance in this good work, for in 1303 a license was granted to Friar Henri de Cork to travel through the kingdom to collect alms for the restoration of the Cathedral.‡

On the 31st of January, 1300, Henry de la Warre, of Bristol, was appointed Prior, and during his time a circumstance occurred which showed how jealously this Community maintained the dignity and privileges of their Cathedral.

From an early period a jealousy of this Cathedral was manifested on the part of the Dean and Chapter of the Collegiate Church of S. Patrick, which was not founded till some time after the present Cathedral of Christ Church was built, and for many centuries after the original establishment of the Cathedral of the Holy Trinity. In the year 1300, however, this difference was settled by precedence being given to the mother church in the following terms:—"That the Archbishop of Dublin should in future be consecrated and enthroned in the Priory of the Holy Trinity; that each

* In early times the Irish were termed "Scots;" what is now called Scotland having been known by other names, such as Albania, in particular.

† Walsh and Whitelaw's History of Dublin.

‡ Gilbert's History of Dublin.

church should be styled Cathedral and Metropolitan; that the Convent of the Holy Trinity, as being the greater, the mother, and the elder church, should have the precedence in all rights and concerns of the church; that the cross, mitre, and ring of every Archbishop, in whatever place he died, should be deposited in the Convent of the Holy Trinity; that each church should alternately have the interment of the bodies of the Archbishop unless otherwise ordered by their wills; and that the consecration of the crism and oil on Maunday Thursday, and public penances should be held in the Church of the Holy Trinity."

"In conformity with this compact," says Mr. Gilbert, "the crozier and other moveable property of the see of Dublin were always committed to the custody of the Prior of this convent on the decease of the Archbishop; so that, after the death of Richard Talbot, in 1449, the archiepiscopal crozier, having been pledged by John Streguthen to Richard White, tailor, for five marks, the new Archbishop, Michael Tregury, decreed that it should be released by the Prior and Convent of the Holy Trinity, who had the honour of its custody."

So early as this century the civic assemblies of the mayors and bailiffs of Dublin were occasionally held in S. Mary's Chapel in this convent; and when, during the great dearth of 1308, the Prior pledged forty pound's worth of plate to the mayor, Jean le Decer, to enable him to purchase corn, the latter returned the plate, and presented the Prior with twenty barrels of corn.

Soon after this we read of another misfortune befalling the fabric of the Cathedral. In 1316, on the vigil of the feast of S. Edmund, the steeple was blown down in a violent storm. It was after this, it is probable, that the present tower-arches were built, and the tower itself was erected, for we read that while Robert de Gloucester was Prior from 1325

to 1331, King Edward III. granted the Convent a license to build a bell-tower of stone for the church.

The next calamity that occurred (for it must be regarded as such) was about the middle of this century, when Archbishop John de S. Paul substituted the present elongated choir, of about 102 feet in length, for the small twelfth century chancel.

The "White Book" records that John de S. Paul, Archbishop of Dublin from 1349 to 1362, erected the chancel, with the archiepiscopal throne, the great window on the eastern side of the high altar, and three other windows* on the southern side, between the great window and the Archbishop's seat. To perpetuate the memory of these erections he desired, in his will, that a brazen image of himself should be placed upon his tomb, and that he should be buried in a marble coffin under the second step in front of the high altar.

The manner in which this enlargement of the Choir was accomplished has been thus described by Mr. Street. After explaining that there had previously existed a large Lady Chapel outside the Cathedral, and only touching it at the north-east angle, he goes on to say: "This Lady Chapel was evidently built without the slightest thought of its ever forming part of the Church, and was entered from a western porch, to which access was gained from the eastern doorway of the north transept. It was built probably on the outside boundary of the land belonging to the Church; for its axis is different from that of the Church, and its north wall formed the boundary of the street which passed along the whole north side of the Cathedral. This provision of an ample Lady Chapel did not, however, very long satisfy the authorities of the Church; and whether they were moved

* The most eastern of these three windows is now built up.

by a desire to emulate the larger Choir of S. Patrick's, or by the necessities of the increased staff of the Church, it is at any rate certain that in the fourteenth century it was thought necessary to make an enormous change in the plan and dimensions of the Choir. It was extended from its old modest length of less than 30 feet to the rather grand dimensions of 102 feet; and if the character of the work had been equal to its extent, there would have been nothing to complain of. Unfortunately this was not the case; and even when first built it is impossible that the fourteenth century Choir of Christ Church can have been really a fine work. In order to economize as much as possible, the architect ventured to use the south wall of the old Lady Chapel, and so involved himself in the necessity of making the great bend to the north in the eastern half of the Choir, which is noticed by every one, but for which I have never seen the true reason given, because people have not realized the history of the successive additions to the fabric. The Lady Chapel was built outside the Church, and therefore its divergence from the axis of the nave was of no consequence; but when its outer wall was made use of to save the cost of building a new north wall to the Choir, this divergence became of the utmost importance, and involved a blemish, and an unsightliness which no architectural skill could have entirely surmounted. But as far as I can judge, there never was any great exhibition of such skill, and the new Choir, with its awkward bend, its absence of groining, and its want of striking architectural features, must have formed a sad contrast from the first, to the exquisite art displayed in the western half of the Cathedral."

Founded originally by the Danish King Sitric, and endowed by his Ostman followers, we have seen how little this Cathedral owed to the Irish Church, and how slightly it is connected with her traditions. Built by the English con-

querors that followed in the wake of Strongbow, the present Cathedral is, if possible, still further removed from any Celtic or merely Irish associations. The very names of the various Priors indicate that they were Englishmen, if it was not broadly stated in many instances that they were so. Indeed, so strictly was its English character maintained by the rigid exclusion of all Irishmen, even from the inferior offices, that we find the Parliament, in which the Prior always held a seat, passed a law in 1380 that no native should be suffered to profess himself in this institution ; an enactment so strictly observed, that (excepting in the reign of James II.) no Irishman was admitted even as Vicar-Choral of Christ Church, until Sir John Stevenson was enrolled among the pupils of its music school late in the eighteenth century.

The close of the fourteenth century witnessed the second Royal visit to Ireland. In 1394, Richard II. brought the crown jewels with him, and held a magnificent court in Dublin, where he spent several months.

Whilst in Dublin, Richard conferred the honour of knighthood upon four Irish Princes, which pageant took place in this Cathedral. An interesting account of it is narrated by Castide to Froissart, who says that the four Irish Princes kept a vigil all the previous night in Christ Church, and on Thursday, 25th of March, dressed in magnificent attire, they attended a solemn service, after which ceremony they were knighted, along with two others, by King Richard II.

This ancient building has witnessed many state pageants ; for it was the Chapel Royal in which the Lord Deputy or Lieutenant was invariably sworn into office, and to which he always went in state. In it was usually performed the ceremony of receiving the homage of such of the native chiefs as entered into alliance with the English Government. It was used for a session of Parliament in the year 1450. In

its great hall, down to the sixteenth century, were the chief civic officers sworn into office. It was there that important announcements were made, and ecclesiastical documents publicly read aloud to the people. More than once within its walls were heard the thunders of the Vatican that made the living tremble ; and in its vaults beneath repose the mortal remains of the illustrious dead of nearly all who figured in the history of those times.

In the year 1461, the fabric appears to have suffered in a storm, as the Black Book records that the great eastern window of the Cathedral was blown down by a violent tempest, which caused great destruction to the various deeds and relics preserved in the Church, breaking the chest, which, amongst other relics,* contained the " Baculum Christi " or " Staff of Jesus " (which had been in possession of this convent since 1180, and upon which, down to the period of the Reformation, witnesses were frequently sworn in presence of the Lord Deputy and Chancellor) ; but the staff was found lying uninjured on the top of the stones, while the other contents of the chest were destroyed,' " which," says the writer, " was esteemed a miracle by all who saw it."

This relic was a crozier, covered with gold and inlaid with precious stones—one legend connected with it being that it had belonged to S. Patrick, having been presented to him by a hermit who had received it from our Blessed Lord; the more probable account, however, being that of Ware, who, on the authority of Giraldus, and the Black Book, and

* A fourteenth century catalogue of these relics is preserved in the Mortiloge of Christ Church, which is now in the Library of Trinity College, Dublin. Amongst many other wonderful possessions there enumerated, we find " the image of our Lord Jesus Christ crucified, which is said twice to have uttered words ;" " some milk of the Blessed Virgin Mary :" " a thorn of the crown of our Lord Jesus Christ ;" and part " of the manger of the Lord ;" and no end of bones of various Saints.

other MSS., says that it was brought to Dublin from Armagh by William Fitz Aldelm and the English.

But to return to the history of Christ Church. The title of Henry VII. to the throne of England had not been long confirmed by the Pontiff, when almost the entire bench of Bishops and a large number of the Irish clergy showed their old spirit of independence of Papal authority, resolving to transfer their allegiance from King Henry to the impostor Lambert Simnel, who, having arrived in Dublin in May, 1486, was a few days after conducted in state to Christ Church Cathedral, where, amidst the acclamations of the people, he was crowned as Edward the VI. within its walls with a crown, said to have been taken "from the statue of the Virgin Mary in S. Mary's Abbey." On this occasion the Bishop of Meath preached, and the Lord Deputy, the Chancellor, the Treasurer, and other great officers of state were present, and at the conclusion of the ceremony Simnel was carried in triumph upon the shoulders of Darcy, of Platten.

The sequel of his story is known to all. He invaded England with an Irish army, which was routed with great slaughter at the battle of Stoke on the 30th of June, 1487. Simnel was himself taken prisoner, but was pardoned by Henry VII., on it being discovered that he was of humble origin, and was made a scullion in the Royal kitchen.

Two years, however, after Simnel's coronation in Christ Church, the Bishop of Meath had to make atonement for his share in this act of disloyalty, by reading publicly in Christ Church the "Pope's Bull of accursing, and the absolution for the same, and the grace which the King had sent" to grant pardons to those who had joined in Simnel's rebellion, but were desirous to return to their allegiance.

Early in the next century there appears to have been some addition made to the building at the eastern end, the

site of which cannot now be ascertained—it was a chapel built in 1512, by Gerald FitzGerald, eighth Earl of Kildare, who was buried near the the High Altar. It was dedicated to the Virgin Mary, and was called, "My Lord of Kildare's Chapel," to distinguish it from the ancient chapel dedicated to Sancta Maria Alba, called "Whit Mary Chapel." The liberality of this nobleman to Christ Church is recorded in the Mortiloge of the Priory by the following entry.

"Gerald Fytz Moryce, sometime earl of Kildare and deputy or lieutenant of our lord the king in the land of Ireland, bestowed upon us during his life-time, one pair of vestments of cloth of gold of tissue, and, in his last will, bequeathed us his best cloak of purple and cloth of gold to make vestments; and also gave the town, called great Coporan, with all thereto pertaining, to support a Canon to celebrate mass for his soul and for the soul of Thomas Plunket, formerly Chief-Justice of the King's Court of Common Pleas in Ireland; and for the souls of all the faithful departed, for which an office of nine lessons was appointed in the year of our Lord, 1513."*

The following extracts, which Mr. Gilbert has made from the "Mortiloge," exhibit the nature of the benefactions to this Priory:

"Master Thomas Walche and his wife, Elizabeth Stokys, gave a gilt bowl, called "allott," price four marks. Thomas Smothe, newly glazed four windows in S. Mary's Chapel. Richard Tristi, sub-prior of the church, handsomely ornamented the tabernacles round the great altar, as also, the centre of S. Mary's chapel and its altar, and, likewise, had the church newly whitewashed in the year, 1430. John Dowgan, merchant, bequeathed a silver bowl weighing twenty-two ounces, with directions to have it fashioned into a

* Gilbert's History of Dublin.

chalice. Thomas Montayny restored, without payment, the mass-book of S. Mary's chapel which had been pledged with him for thirteen shillings and four pence. John Walsche, priest, and member of our congregation, gave a book which is chained at the end of the choir. Cornelius, Archdeacon of Kildare, in 1510, bequeathed fourteen pounds of silver to buy a cape of blood-coloured velvet. Robert Cusake left a gilt chalice and a psaltery. Rosina Holywood, wife of Arland Ussher, gave a silver bowl of twenty-seven ounces for the common table of the vicars. John Whytt, sometime Mayor of Dublin, bequeathed a zone, value twenty shillings, to the image of S. Mary, the White. His wife, Johanna Roche, left to the Prior and Convent one bowl, called 'lenott,' price four marks, and a silver goblet, price twenty shillings. John Kyrcham was the Artificer of the Bells of the convent; and the lady of Kyllen, on being received into the confraternity with certain of her sons, gave to the high altar a gilt image of the Virgin Mary value ten pounds."

In his contest with the Papacy, Henry VIII. found an efficient and zealous minister in George Browne, who was then Archbishop of Dublin, and who made a visitation through his province in 1538, and preached in the chief towns of Carlow, Wexford, Waterford, Kilkenny, and Tipperary, upholding the king's supremacy in opposition to that of the Pope's. The Lord Chancellor and other members of the Privy Council accompanied him in this visitation, which was for the purposes of "the setting forth of the Word of God, abolishing of the Bishop of Rome's usurped authority, and extinguishing of Idolatry."*

Of course, a Prelate of this description was certain, ere long, to interfere with the abuses of the monastic system—

* King's Irish Church History.

and, accordingly, we learn that he wrote in 1538 to Lord Cromwell, the king's agent in ecclesiastical matters, in such a manner as soon brought about extensive changes in the Priory of the Holy Trinity. In his letter to Lord Cromwell, he says, "the Romish reliques and images of both my cathedrals in Dublin took off the common people from the true worship; but the Prior and the Dean find them so sweet for their gain that they heed not my words; therefore, send in your Lordship's next to me, an order more full, and a chide to them [the Prior and Dean] and their Canons that they [the reliques and images] might be removed: let the order be, that the Chief Governor may assist me in it."

In pursuance of this policy, says Mr. Gilbert, Archbishop Browne procured the removal of the various relics of the cathedral, and publicly burned the "Staff of Jesus," which, according to the native annalist, "was in Dublin performing miracles from the time of Patrick down to that time, and had been in the hands of Christ while he was among men." In the place of the images and relics, Dr. Browne substituted the Creed, the Lord's Prayer, and the Ten Commandments in gilded frames.

In accordance with the recommendation of the Commissioners appointed to enquire into this Priory, Henry VIII., in the year 1538, with the consent of the Prior and Canons, restored it to its original foundation of a Cathedral, and changed it (as the Charter saith) into its ancient state of a Dean and Chapter of secular Canons, confirming to them their ancient estates and immunities.

This new foundation consisted of a Dean, Chantor or Precentor, Chancellor, Treasurer, six Vicars Choral, and four singing boys or choristers. It was also ordained in the foundation Charter that the Archdeacon of Dublin should have a stall in the choir, and a voice and seat in the Chapter in all capitular acts relating to the said church.

By a document, dated 12th December, 1539, the King acknowledged Christ Church as the Archiepiscopal Seat or See, and the second Metropolitan Church in Ireland ; and Robert Castle *alias* Painswick, its last Prior, was formally invested with the Deanery by letters patent, dated 11th May, 1541.*

This Dean died in 1543, and was succeeded the same year by Thomas Lockwood, Archdeacon of Kells, who held the Deanery of Christ Church through the eventful years that followed, and witnessed the various changes of religion that took place in the reigns of Henry VIII., Edward VI., Mary, and Elizabeth.†

During his time, in the year, 1544, Archbishop Browne erected three Prebends in this cathedral—namely, S. Michael, S. Michan, and S. John; and from the time of these alterations, says Sir James Ware, it hath generally bore the name of Christ Church, being before called the Church of the Blessed Trinity.*

One very remarkable result of this restoration of Christ Church to its original Constitution as a Cathedral by Henry VIII. is that it has been repudiated ever since by the Church of Rome. And, while the Papal Authorities have reconstructed their Capitular body strictly upon the model of S. Patrick's, and nominated the members of their Chapter to the Prebends of that Cathedral, they have no Church or Chapter in any way analogous to Christ Church, and have always ignored its existence as though such a Cathedral had never been.

Attention is directed to this fact, and the reason assigned for it, by Mr. Dalton—a very conscientious Roman Catholic writer and learned historian—in his Memoirs of the

* Sir J. Ware's History of Ireland.
† Gilbert's History of Dublin.

Archbishops of Dublin, where he gives in parallel columns the names of the Capitular bodies of the Roman Catholic and the Established Churches; and, while that of the former, in all respects, corresponds with the Chapter of S. Patrick's, Mr. Dalton says that "Christ Church having been constituted a Cathedral by Henry VIII. after his renunciation of the Pope's supremacy, its dignities are not continued in the Roman Catholic Hierarchy."*

In the year, 1545, it is recorded by the native annalists that "a part of Christ Church was broken down for some purpose, and a stone coffin was discovered, in which was the body of a bishop in his episcopal dress, with ten gold rings on his ten fingers, and a gold mass chalice standing beside his neck. The body lay in a hollow, so cut in the stone by a chisel as to fit the shape of the body, and it was taken up all the parts adhering together, and placed in a standing position supported against the altar, and left there for some time. No part of the dress had faded or rotted, "and this," say the annalists, "was a sign of great sanctity."†

King Edward VI., in the year 1547, added to the foundation six more Priests and two Choristers or singing boys, to whom he assigned an annual pension of £45 6s. 8d. English money, payable out of the Exchequer during pleasure, and for which, the Vicars and Choristers of this Cathedral still do homage, appearing robed in the court of Exchequer four times every year accompanied by the Verger, bearing the Cathedral Verge. They then sing an anthem and celebrate prayer, during which Homage the business of the Court is suspended. The Pension granted for this service was confirmed by Queen Mary, and granted in perpetuity.‡

The year 1551 was a memorable one for Ireland; for, in

* Dalton's Memoirs of Archbishops of Dublin, page 4.

† Gilbert's History of Dublin.

‡ Sir J. Ware's History of Ireland.

accordance with an order from the King to the Lord Deputy Sir Anthony St. Leger, of the 6th of February, Divine Service was, for the first time, celebrated in the English language.

Primate Dowdall opposed this step in the direction of Reformation to the utmost of his power, on the plea that "every illiterate fellow shall then read mass." Archbishop Browne, however, warmly adopted the opposite view. A proclamation was issued by the Lord Deputy for carrying the King's order into effect; and upon Easter-day, 1551, the English Liturgy was read for the first time in Ireland in Christ Church Cathedral, in presence of the Viceroy and the Mayor and Bailiffs of Dublin, when the Archbishop preached an able sermon on the text—"*Open mine eyes, that I may see the wonders of thy law.*"—Psalm, cxix. v. 18.*

Upon the accession of Queen Mary, Archbishop Browne was deprived of his see and died in exile. He was succeeded by Hugh Curwen, formerly chaplain to Henry VIII., under whose auspices the Romish ceremonies were again re-instated, and the marble image of our Saviour, which had been displaced by his predecessor, was once more erected in Christ Church. Archbishop Curwen preached his first sermon in this Cathedral in December, 1555, which created a favourable impression on those that heard it, and gave promise of good qualities in this Prelate that subsequent events shewed was not unfulfilled, for, on the accession of Queen Elizabeth to the throne, Curwen, being retained in the Archbishopric, appears to have faithfully carried out her views on Church questions.

Early in the year 1559 orders were sent to Thomas Lockwood, Dean of Christ Church, to remove out of his Church all Popish relics and images, and to paint and whiten it anew, putting sentences of Scripture upon the walls in lieu

* King's Irish Church History.

of pictures or other the like fancies; which orders were observed, and men set to work accordingly on the 25th of May.*

On the 30th of August, in the same year, the "Earl of Sussex, Lord Deputy, came to Christ Church, where Sir Nicholas Dardy sang the Litany in English, after which the Lord Deputy took his oath, and then they began to sing the Te Deum, at which the trumpets sounded."

According to the Queen's instructions, the English Liturgy was, upon this occasion, to be used in Divine Service instead of the Latin mass, which introduction of the Reformed worship was repugnant to the wishes of the more bigoted Romanists, who resorted to the following means (narrated by Strype, in his Life of Archbishop Parker), to cast discredit on the English service and prevent its introduction into Ireland:—

On Wednesday, 30th August, 1559, the Lord Deputy was sworn into office in Christ Church Cathedral, when, in accordance with the Queen's instructions, "the Litany was sung in English in Christ Church, Dublin. This gave great offence to some of the Popish zealots, reckoning aright that the use of the mass was in danger of being laid aside in that Cathedral. Something, therefore, was to be done, now or never, to keep the reputation of the old superstition; and a miracle was to be shewn in the said Church the next Sunday [3rd of September] when the Lord Lieutenant, the Archbishop, and the rest of the Privy Council were there at service.

"There was in that Cathedral an image of Christ in marble, standing with a reed in his hand, and the crown of thorns on his head. And while service was saying before

* Gilbert's History of Dublin.

this great assembly, blood was seen to run through the crevices of the crown of thorns, trickling down the face of the crucifix.

"The people did not perceive it at first; therefore some who were in the fraud, cried out to one another, and bade them see how our Saviour's image sweat blood! Whereat several of the common people fell down with their beads in their hands, and prayed to the image. Vast numbers flocked to the sight; and one present, who indeed was the contriver, and formerly belonged to the Priory of this Cathedral, told the people the cause; namely, 'that he could not choose but sweat blood, whilst heresy was then come into the Church.' The confusion hereupon was so great that the assembly broke up. But the people still fell upon their knees, thumping their breasts; and particularly one of the aldermen and mayor of the city, whose name was Sedgrave, and who had been at the English service, drew forth his beads, and prayed with the rest before the image.

"The Lord Sussex and those of the Privy Council hastened out of the Choir, fearing some harm. But the Archbishop of Dublin being displeased, caused a form to be brought out of the Choir, and bade the sexton of the Church to stand thereon, and to search and wash the image and see if it would bleed afresh.

"The man soon perceived the cheat, observing a spunge within the hollow of the image's head. This spunge, one Leigh, sometime a Monk of this Cathedral, had soaked in a bowl of blood; and, early on Sunday morning, watching his opportunity, placed the said spunge, so swollen and heavy with blood, over the image's head within the crown; and so, by little and little, the blood soaked through upon the face. The spunge was presently brought down, and showed to those worshippers; and some of them cursed Father Leigh,

who was soon discovered, and three or four others who had been contrivers with him.

"The Archbishop, the next Sunday, preached in the same Church before the Lord Lieutenant and the Council upon 2 Thess. ii. v. 11—*God shall send them strong delusions, that they should believe a lie:* exposing the cheats who openly stood there with Father Leigh, upon a table before the pulpit, with their hands and legs tied, and the crime written on their breasts.

"This punishment they suffered three Sundays, were imprisoned for some time, and then banished the realm. This converted above one hundred persons present, who swore they would never hear mass more.

"And further, upon the 10th of September, 1559, the Archbishop caused this image to be broken down, although he himself had caused it to be set up at his coming to that see, after it had been pulled down once before by George Browne, the former Archbishop in King Edward's time."

Archbishop Curwen communicated these extraordinary proceedings to Archbishop Parker, the English Primate, who was much interested in the matter, and upon showing Curwen's letter to Queen Elizabeth, prevailed upon her to permit the removal of images out of Churches.

"This occurrence at Christ Church too," observes Mr. King, "had also probably a great effect on the Lord Lieutenant himself, in making him more active and strenuous in re-establishing the use of the English liturgy."*

On the 11th of January, 1560, a Parliament was assembled within the precincts of Christ Church "in a room called the Common House:" and a list of the Lords Spiritual and Temporal, Knights, Citizens and Burgesses who attended this Parliament is still preserved in a Record in the Rolls Office, Dublin. Its session terminated early in the ensuing

* King's Irish Church History.

February, after the "Act of Uniformity," amongst others, had been enacted.

The same year—1560—Dr. Heath, the Archbishop of York, sent a large Bible, a gift to each of the two Deans and Chapters of Dublin, to be placed in the middle of the choir of the Cathedrals of Christ Church and S. Patrick's, "which two Bibles at their first setting up to public view caused a great resort of people thither on purpose to read therein, for the small Bibles were not common then as now."*

The year 1562 is memorable in the history of Christ Church Cathedral. In it occurred the final catastrophe that has marred its pristine beauty, and reduced it to its present unsightly and squalid condition.

From want of that thrust supplied by the resistance of external flying buttresses, the massive stone groined roof gradually spread the walls asunder, and on the 3rd of April, 1562, it came with a crash to the ground, carrying along with it a large portion of the south arcade of the nave, and leaving the northern one sadly shaken, and much out of the perpendicular.

The greater part of the west front too, which had probably a five-light lancet-window, was carried away in the crash, and the floor of the Nave was raised to its present height by the *debris* of the groining and roof, which have never since been removed.

The Southern Arcade was replaced that same year by the existing hideous blank wall, and the stone groined roof by the present mean and naked rafters. The floor was levelled and flagged over; and as no change whatever of any importance has since taken place, we may judge how completely this sad calamity has effaced the former beauty of Christ Church, by reducing it to its present deplorable condition.

* Gilbert's History of Dublin.

This niggardly and contemptible restoration is commemorated by the following laconic inscription upon this dead wall:—

THE : RIGHT : H
ONORABL : THE : LO : OF : SVSSEX : LEVTNT :
THIS : WAL : FEL : D
OWN : IN : AN : 1562 :
THE : BILDING : OF : THIS : WAL
WAS : IN : AN : 1562.

There is a curious memorial of this restoration preserved in the library of Trinity College, Dublin, namely, the account book of the Proctor, Sir Peter Lewis, from October, 1564, to October, 1565, which records various particulars connected with the repairs of the Cathedral, and states that the stone used was quarried at the Dodder and at Clontarf. It also states that the workmen employed were dieted by Sir Peter, whose accounts contain several entries for meat purchased and salted for their use, and concludes with the following memorandum :—"Sunday, the 21st day of October, Item payd for brede for the massons xvi.d ; they dyned with me this day, for I had no mony to pay them for that tyme, but I was glad to gyv them ther dyner that day, both meat and dryncke."*

The Dean and Chapter seem to have been unable from their own resources to complete the portions of the Cathedral taken down by the advice of Sir Henry Sidney, who succeeded the Earl of Sussex as Lord Lieutenant. Accordingly, they commissioned James Walsh, the Precentor, to collect subscriptions for that purpose ; but, he being occupied in superintending the artificers and masons, Peter Calf was appointed as his substitute in 1583, all donors being requested to write in his book their names and the amount of their contributions.*

* Gilbert's History of Dublin.

It would appear that the Vice-Regal donation on that occasion was a liberal one, for we learn that a moiety of two hundred beeves, being a mulct levied upon "Maguire and his Captainry," was granted in 1585 by the Lord Deputy, Sir John Perrot, "towards rebuilding the walls" of Christ Church.

Some hopes were entertained that beneath the surface of that hideous dead wall the piers and arches of the old arcade might still partially remain, and that this wall, which is substantial though not ornamental, could be brought into harmony with the opposite north arcade by re-working the mouldings of the arches, and by recasting the triforium and clerestory; but on removing some of the plaster, Mr. Street discovered that the eastern arch alone remains, and that in a very shattered and damaged condition.

The only course, therefore, now remaining, is for the Churchmen of the Province to unite and make one grand effort to restore this ancient and beautiful building. Mr. Street estimates the expense of this at the moderate sum of £15,835. If amongst our wealthy merchants and professional men there is not sufficient spirit or liberality to make this effort, they deserve to suffer the mortification of having the Cathedral taken from them and given to those who have no claim to it, but who will better appreciate its value.

Another misfortune that resulted from that calamitous fall of the stone roof was the breaking of an ancient monument of Strongbow, the first conqueror of Ireland, whose followers must have witnessed the building of the present Cathedral, within whose precincts repose the mortal remains of their illustrious chieftain.

It was, however, re-erected by the Lord Deputy, Sir Henry Sydney, in 1570, as is recorded on a tablet of that date, inserted in the wall, which bears the following inscription:—

THIS : AVCYENT ; MONVMENT : OF : RYCHARD : STRA
NGBOWE : CALLED : COMES : STRANGULENSIS : LORD : OF :
CHEPSTO : AND : OGNY : THE : FYRST : AND : PRINCYPALL : INVADER : OF :
IRLAND : 1169 : QUI : OBIIT : 1177 : THE : MONVMENT : WAS : BROCKEN : BY : THE
FALL : OF : THE : ROFF : AND : BODYE :
OF : CHRISTES : CHVRCHE: IN : A^{O}_{N} : 1562 : AND :
SET : VP : AGAYNE : AT : THE : CHARGYS : OF : THE :
RIGHT : HONORABLE : SR : HENRI : SYDNEY :
KNYGHT : OF : THE : NOBLE : ORDER : L : PRESIDENT :
OF : WAILES : L : DEPVTY : OF : IRLAND : 1570

This monument consists of a full length recumbent figure of a knight, completely sheathed in chain armour, with legs crossed like those of the Crusaders, and hands folded as if in prayer, and carrying upon his left arm a shield with armorial bearings. The whole rudely sculptured in black stone.

There is also a half length figure beside the knight, which is of a different coloured stone, and is much mutilated and defaced.

With respect to the former monument—Sir Richard Hoare questions its genuineness upon the Heraldic grounds that the armorial bearings upon the shield are different from those of Strongbow—a valid objection, when we recollect that heraldic symbols constituted the chief means of commemoration, and were thoroughly understood in the middle ages.

There is a manuscript in Marsh's Library which confirms this doubt, by asserting that it is the monument of Thomas, Earl of Desmond, who was beheaded in Drogheda in 1464, and that it was brought up thence to Christ Church in 1562, on the destruction of Strongbow's tomb by the fall of the roof.*

If, however, we are unable to authenticate Strongbow's monument, we may, at all events, believe that the ashes of that great chieftain were interred within the precincts of

* Poole and Cash's History of Dublin.

this Cathedral ; for in his Hibernia Expugnata, Giraldus says, "Corpus Comitis, Dubliniæ in Ecclesia Sanctæ Trinitatis in ipso reverendæ crucis prospectu, procurante Laurentio sedis ejusdem Archipraesule, celebratis solenniter exequiis, est cumulatum."*

The half length figure next the mailed knight is said by Sir Richard Cox, on the authority of Hanmer, to represent Strongbow's only son, a youth of seventeen, who deserted his father in a battle with the Irish, and who was put to death for this cowardice by his father's orders, being severed in the middle by the executioner's sword. This story (now generally discarded) is circumstantially told also by Richard Stanihurst, writing in 1584, but it is unnoticed by early authorities.†

The figure more resembles that of a female, and has been said by others to be the effigy of Eva, the daughter of King Dermod, and to represent her doom.

The legend runs that once, when Strongbow had but ninety knights to keep the Castle of Dublin, Eva, his wife, betrayed the weakness of the garrison to her countrymen, and that Strongbow, in the excitement of victory, condemned the traitoress to be sawn in two. One portion of her body was cast to the dogs ; the other was reserved for hallowed ground.

Enough has been said to show that there is no reliable proof that the genuine monument of Strongbow is in existence.

This old monument, however, has for the last three centuries been popularly believed to be Strongbow's tomb, and

* Leland, in his Itinerary, casts a doubt on this, alleging that he saw written on the walls of the Chapter-house of Gloucester Cathedral, "Hic jacet Ricus Strongbow filius Gilberti, Comitis de Pembroke." But there is no great weight to be attached to this, as opposed to the positive testimony of a historian such as Giraldus Cambrensis.

† Brewer's Beauties of Ireland.

figures prominently as such in the legal and commercial documents of the time, being the place where bonds, rents, and bills of exchange were usually made payable by the citizens down to the middle of the last century.

The following order* of the 7th of March, 1570, by the Commissioners for Causes Ecclesiastical against Richard Dixon, Bishop of Cork, who was deprived of his See "propter adulterium manifestum per eum commissum et confessum"—a fact unnoticed by our ecclesiastical historians, has been preserved by Mr. Gilbert as illustrating the mode of performing public penance :

"That upon Sondaie next immediatlie following into the Cathedrall Churche of the Blessed Trynitie in Dublin, the said Bishop shall come even at such tyme as the preacher shall goe up into the pulpitte to preache, with a white rodde in his hand and so bareheaded shall goe up into another lower pulpitte sett there for the same purpose, and there stand during the whole time of the sermon, and after that the preacher shall make an end, the said Bishop shall there openlie confesse his faulte, and desire forgevenes of God, and the people to pray for him, and immediatlie after that, in the same place, he himself shall utter somewhat touching the grevousness of his owne faulte, and shewe his repentence therefor, and desire forgevenes openlie of God, and all ye people to pray for him and to forgyve him whom he hath by committing of the same offended, and all the premisses in the most penitent manner he can doe."

The learned James Usher (subsequently Archbishop of Armagh from 1624 to 1655), was appointed in 1600 to preach in Christ Church before the Chief Governors, who, at that period, used to attend divine service in this Cathedral twice on Sundays. "I dare be bold to avowe," says

* Gilbert's History of Dublin.

Barnaby Rych, about the same time, "that there is never a pulpit within the City of London (that at Paul's crosse only excepted), that is better supplied than the pulpit at Christ Church in Dubline," notwithstanding which, the same author avers, that : "In the time of divine service, and in the time of the sermon, as well in the forenoone as in the afternoone, even then (I say) every filthy ale-house in Dublin is thronged full of company, that as it were in despight of our religion, do sit drinkeing and quffiang, and sometimes defiling themselves with more abhominable exercises : so that the Sabbath day, which God hath commanded to be sanctified and kept holy, is of all other days most prophaned and polluted, without any reprehension or any manner of rebuke.

"And although many godly preachers, and some other of the better sort of the cleargy, hath endeavoured a reformation, so farre as their commission doth warrant them, the which (indeede) is but by the way of exhortation to admonish and perswade : but those that have authority to punish and correct, and doth challenge to themselves a special prerogative, to mannage all affaires whatsoever within their citty, are for the most part of them so blinded with Popery, that they can neither see, nor be persuaded that this dishonoring of the Sabbath day is any offence at all."*

The constitution of the Cathedral, as it at present stands, was established by James I., who, by a Charter, dated 12th of July, 1604, changed the six Vicars Choral into three Canonical Prebendaries, constituting the Dean's Vicar Prebendary of S. Michael's ; the Precentor's Vicar, Prebendary of S. Michan's; and the Chancellor's Vicar, Prebendary of S. John's. The six Priests were converted into

* Gilbert's History of Dublin.

Vicars Choral with the addition of four "Small Choristers." So that under this Charter the Foundation consists of "the Dean, the Precentor, the Chancellor, the Treasurer, the three Prebendal Canonical Priests, six Vicars Choral, and six small Choristers, to endure perpetually in future times, and so to be established and inviolably observed for ever."

The Dignitaries and the Prebendaries (exclusive of the Vicars Choral) were incorporated as a Chapter, and permitted to have a common seal, power being given them to make and constitute statutes and ordinances, or to abrogate, alter, and change the same statutes and ordinances as often as shall seem to them expedient; to elect Prebendaries and Vicars Choral to regulate the duties of the members of the Choir, and to assign portions, pensions, stipends, salaries, and residence money, &c., to any of their body or persons in their employment.*

There were no Minor Canons on the foundation of this Cathedral—the intention having been that the three Prebendaries† should perform all the duties of Minor Canons in the celebration of service, and that there should be an efficient Choir of six lay Vicars and six Choristers.

After some time, however, the Chapter elected Prebendaries incapable of discharging their duties in the Cathedral, and to insure the presence of persons capable of chanting the Priest's part of the service, the Chapter appointed two clergymen to Lay Vicarages,‡ a course which, it is needless

* Charter of James I.

† The Charter recites the emoluments assigned to each of the Prebendaries, concluding with these words, "Provided always that one of the said three Prebendaries be daily present at all divine offices, and execute and fulfil the office of a Minister in celebrating the same."

‡ By a Chapter Act of the year 1633, it was ordered that the three Vicars, who are not Clerics, shall read the First Lesson and the Epistle. It was afterwards ordered that, "it appearing that the Vicars, as established by King Edward VI., ought to be Presbyters, John Jewett, William Ballard, and William Betney, do get themselves ordained, or they will be deprived."

to say, reduces the vocal strength of the choir by depriving it of two of its lay members, and is a clear violation of the foundation Charter of James I.

Subsequently to this period, it would appear that portions of the fabric of the Cathedral were in a very dilapidated condition, for we find that on the 9th of May, 1615, the House of Commons appointed a Committee to meet in the afternoon in Christ Church, and to consider what motion is fit to be made to the Lord Chancellor for the repairing of the Cathedral, and also to take account of what money had been already collected for that use.* And about this time we learn that Thomas Jones, Archbishop of Dublin (1605-1619), rebuilt a part of Christ Church which fell in his time; and also repaired the steeple, and placed on its summit three fanes or weathercocks, which being afterwards fallen to decay, were restored by John Parry, while Dean of the Cathedral.*

James I., in the eighteenth year of his reign, granted a license to Henry Southey, Sergeant-at-arms, to hold lotteries for three years in the city of Dublin, or any other corporate town in Ireland, in consideration of his having given £500 to repair the Cathedral of Christ Church, "now," says the record, "in a very ruinous state, unto which our Deputy and Council do usually resort to hear Divine Service; and also, inasmuch as the same may greatly tend as well to the increase of civility, by the nourishment of friendly concourse and amity, as also the honest delight and pleasure of our subjects."*

As has been previously mentioned, the Lords Deputy or Chief Governors of Ireland, were almost invariably sworn into office in Christ Church, with a ceremonial similar to that used at the inauguration of Lord Falkland, which is described as follows in the Harleian manuscripts:—

* Gilbert's History of Dublin.

"Memorandum—That on Friday, the 6th of September, 1622, Sir Henry Carye, Knight, Lord Viscount Falkland, late comptroller of his Maiesties privie counsell in England, and now Lord Deputie of Ireland, landed at Hoathe late in the evening, wherefor that nyghte he was entertayned by the lord of Hoathe. And on Saturday, in the After-noone, Sir Adam Loftus, Knight, Lord Viscount Loftus of Elye, lord Chancellor of Ireland, and Sir Richard Wingfield, Knight, Lord Viscount Powrscrt, and Marshall of Ireland, Lords Justices of this Kingdom of Ireland, being attended with divers of the nobilitie and privi counsell of this Kingdome, mett the said Lord Falkland within midway between Dublin and Hoathe, and so they came together to the Castle of Dublin. And upon Sunday morning, being the eighth of September, the Lords Justices and Counsell met together in the Counsell Chambre in the Castle. And the Lord Chancellor, leaving the rest of the Counsell in the Chambre, being attended by Francis Edgeworth, Clerke of the Crowne of the Chancerye with the roll of the Lord Deputies oath, went into the withdrawing chambre to acquainte the Lord Falkland with the same. And (after a short conference between them), the Lord Chancellor returned into the counsell chambre againe, from whence the Lords Justices, with all the Counsell, having the King's sword borne before them by Sir Charles Coote, knight and baronett, one of his Maiesties Privi Counsell, repaired unto the Cathedrall Church of the Holy Trinitie in Dublin, commonly called Christ Church, where, being seated in their seates, and his maiestie's sword left before them, all the counsell, together with the gentlemen pensioners, attendants, returned backe to the castle, from whence the Lord Falkland, being by them attended, and accompanyed with the Lord Viscount Wilmott of Athlone riding by his side, they came all together to Christ Church, and being there seated in their usual seates,

Doctor Usher, Lord Bishop of Meath, made a learned sermon,* and the sermon being ended, the Lords Justices came downe from their seates, the sword being borne before them, and the Lord Falkland following them to the communion table, where the Lords Justices being sett in two chaires provided for them, the said Lord Falkland delivered unto the Lord Chauncellor's hands his maiesties two patentes under the greate seale of England, for the authoritie and place of his maiesties Deputie Generall of this realme of Ireland, which the Lord Chauncellor delivered to the hand of Francis Edgeworth, clerke of the crowne aforesaide (the Master of the Rolls being absent), to be by him publiquely read. After the reading whereof the Lord Chauncellor ministered unto the sayd lord Viscount Falkland as well the oathe of his maiesties supremacye as the oathe of the said place and room of Lord Deputie Generell, both of which he received upon his knees. Which being done, the said Lord Viscount Falkland delivered unto the said Lords Justices a lettere from his maiestie sealed with his maiesties privie signett, and the same being by them opened and publiquely reade by Sir Dudley Norton, Knight, principall secretarye of estate, did impart his maiesties pleasure unto the Lords Justices for the acceptance of his said Deputie, and delivering unto him his Highnesses sword. Whereupon they joyntly taking the sword, delivered it to the Lord Deputye, who presently, upon his receiving thereof, conferred the honor of knighthood upon Mr. Cary Lambart (second son of the Lord Lambart, deceased) and then delivered the sword unto the Lord Caulfield, Baron of Charlemont, to be by him careyed that day. And so they departed from Christ Church in solemnitie of estate, the Lords

* This sermon, which was upon the text, "*He beareth not the sword in vain.*" —Rom. xiii. 4, occasioned much alarm amongst the Roman Catholics, being interpreted by them as intended to excite a religious persecution.

Justices taking place, for that day, next the lord deputie before anie other of the lords, according to the ancient custome."*

The state of degradation and ruin to which this Cathedral, no less than other Irish Churches, was reduced at this period, is painfully evident from a letter written by Archbishop Bramhall, the Irish Primate, to Archbishop Laud, dated from "Dublin Castle, August 10th, 1633," in which he says, "First for the fabricks, it is hard to say whether the churches be more ruinous and sordid, or the people irreverent, even in Dublin, the metropolis of the kingdom and seat of justice.

"To begin the inquisition, where the reformation will begin, we find one parochial Church converted to the Lord Deputy's stable, a second to a nobleman's dwelling house, the choir of a third to a tennis court, and the vicar acts the keeper.

"In Christ Church, the principal Church in Ireland, whither the Lord Deputy and Council repair every Sunday, the vaults from one end of the minster to the other, are made into tippling rooms for beer, wine, and tobacco, demised all to popish recusants, and by them and others so much frequented in time of divine service, that though there is no danger of blowing up the assembly above their heads, yet there is of poisoning them with the fumes. The table used for the administration of the blessed Sacrament in the midst of the choir, made an ordinary seat for maids and apprentices."†

The Lord Deputy Wentworth himself, in a letter from Dublin Castle, in the same year, 1633, to Archbishop Laud, confirms the foregoing account of Archbishop Bramhall respecting the cellars and taverns under the Cathedral.

* Gilbert's History of Dublin. † Bishop Mants's Church History.

"There being divers buildings," he writes, "erected upon the fabrick of Christ Church, and the vaults underneath the church itself turned all to ale houses and tobacco shops, where they are pouring either in or out their drink offerings and incense, whilst we above are serving the high God, I have taken order for the removing of them, granted a commission to the Archbishop of Dublin and others to view and certify, settled and published these orders for the service there, which I send your Grace here enclosed, whereof not one was observed before."*

In addition to the ordinance, here alluded to, regulating the conduct of the dignitaries of the Cathedral, the following public order was issued:—

"Upon the humble petition of the Dean and Chapter of the Cathedral Church of the Holy Trinity in Dublin, for the redresse of sundry abuses nearly concerning their church, and the divine office there celebrated, it is this day ordered by the Lord Deputy and Councill:—

"First, that noe cellar or vault under the said Church, nor any house adjoining or contiguous to the said Church or any part thereof, shall be imploid as a taverne, tippling house, or tobaccoe shop, for the retayling of wine, ale, beer or tobaccoe, after the feast of the Nativity of our Blessed Saviour next ensuing.

"Secondly, the most reverend Fathers in God, the Lords Archbishops of Armagh, Dublin, and Tuam, or two of them, are desired to view all such houses and buildings as have been erected within the memory of man against the walls of the said church, which doe either stopp up the light, disgrace and darken the same, endanger the fabrique, or any way annoy the said church: as likewise all incroachments upon the said church and churchyard within memory as

* Gilbert's History of Dublin.

abovesaid; and upon their certificate all such new erections and incroachments are, by order of this Boarde, to be removed.

"Thirdly, that noe person of whatsoever degree presume to putt on their hatts during the time of divine service, that is, prayers, hymns, lessons, until the preacher have read his text; nor any under the degree of an esquire, bachelor of divinity, dignitary or prebend of some cathedral church, in the time of sermon; nor any other person whatsoever standing in the isles or middle alley of the said quire; and likewise that every one in his departing out of the said church be uncovered whilst he is in the quire.

"Fourthly, that the Dean, Dignataries, and Prebendaries of the said church doe keep their proper seats, unless upon urgent cause, and weare surplices and hoods, according to their several degrees, in the time of divine service and sermon: that the Vicars and Choristers come not thither without their surplices; nor any graduate preach there without a hood answerable to his degree.

"Fifthly, that none—except the Lord Deputy for the time being shall thinke it convenient for himself or his lady—shall be permitted to use any curtaines before their seats in the said church.

"Sixthly, that no person presume to . . . . . the walls of the said church; nor to walk or talk in the isles or body of the said church during the time of divine service or sermon; and that the pursuivants shall take into their custody the persons of any delinquents against these orders upon notice from the officers of the said church, to make answere for their contempt at this Boarde.

"And, lastly, that these orders be fixed upon the doors of said church, for every one to take notice of them;" "Given at his Majestie's Castle of Dublin, 28th November, 1633.

Ja. Armacanus. Claneboy. Law Esmond. Cha. Coote. R. Corke. T. Dillon. W. St. Leger. Ant. Midensis."*

The foregoing proclamation indicates a state of things now happily for ever past, and it suggests the existence of a want of decency in sacred matters hardly credible in a country whose inhabitants claimed to belong to a reformed branch of the Christian Church.

The fabric, too, of the Cathedral was at this period in such a very bad condition, that the Government appears to have contemplated the erection of a new cathedral; and Strafford, writing on the 10th of April, 1638, to the Archbishop of Canterbury, observes:—"For the building of Christ Church, now that his Majesty and your Lordship approve of the way I trust to show you I neither sleep nor forget it." And in reply, Laud writes in the following month:—"I shall be very glad to hear that Christ Church goes on, but sorry withal for that which you write after, that there is such a great dearth of cattle and sheep amongst you, that it cannot begin this year."*

Fortunately this design was subsequently abandoned, or we should have lost what still remains to us of this ancient and beautiful church, and probably have had in its place some deplorably mean specimen of the debased architecture that characterized the seventeenth century.

In 1639–41 a new charter was petitioned for, proposing to increase the Vicars Choral to ten, of whom four were to be priests, and requesting power to distribute their property among them according to the dignities which they held. This scheme, however, does not appear to have been prosecuted.*

After the Marquis of Ormond had surrendered Dublin to the Parliamentarians in 1647, the Liturgy of the Church of

* Gilbert's History of Dublin.

England was suppressed by proclamation, and the See of Dublin remained vacant from the death of Launcelot Bulkeley, in September, 1650, to the appointment of his successor, James Margetson, in January, 1660.

During the dreary period of the Protectorate, Christ Church Cathedral appears to have been handed over to the Puritans; for, amongst other Nonconformists that ministered within its walls, we learn that Dr. Samuel Winter, Provost of Trinity College, preached sometimes twice every Sunday in Christ Church "before the Commissioners, the Lord Mayor, and Aldermen of that city—many gentlemen and others resorting unto his ministry." The favourite theme of his discourses being an attack upon the Church's doctrine and practice of Infant Baptism.

With regard to the Sacrament of the Lord's Supper at this time, it "was by the Presbyterians given standing; but Winter, for distinction sake, gave it to his followers sitting; for which purpose several tables were upon those days placed together in length, from the Choir up to the Altar in Christ Church; his fraternity were also, for further distinction sake, to call one the other Brother and Sister."*

After the Restoration, the first Parliament of Charles II. having assembled in 1661, to hear divine service in Christ Church, seats were provided for its members at the cost of £34 13s. 4d., £40 being also paid for the pews of the Speaker of the House of Lords; and ten years afterwards, in 1671, Charles II. presented the Cathedral with a parcel of "useless and unserviceable metal towards the making and setting up a ring of bells."†

* Gilbert's History of Dublin.

† The present bells were erected in the year 1738, for there was an order of Chapter on the 5th December, 1737, that the Cathedral bells "should be re-cast, and the expense defrayed by the Proctor out of the economy money." This chime consists of an octave of bells in the key of D. They ring remarkably well, and have the merit of being in strict tune.

In 1678 it was again found necessary to issue the following order:—

"By the Lord Lieutenant and Councell.

"ORMOND:

"Whereas we have received information that the vaults and cellars under the Cathedrall Church of the Holy Trinity, Dublin, are converted to taverns, tippleing houses, and tobaccoe shops, to the great annoyance of the said church, and to the insecurity of the State, who resort thither to divine service. It is ordered, that the Dean and Chapter of the said Cathedral doe use their best endeavours for removeing the said nusances, and take care that the said places bee secured in such manner as they shall think best, and with all convenient spede to return to this Board an accompt of their proceedings herein.

"Given at the Councell Chamber in Dublin, the 15th day of November, 1678. Mich. Dublin. C. Blessington. Ed. Villiers. John Davys. H. Ingoldesby. Hen. Midensis. Ca. Dillon. Wm. Gore. R. Coote. Char. Meredyth. Will. Stewart. Tho. Newcomen."*

In 1679, the King granted one hundred pounds towards repairing and adorning the Choir; and, in the same year, the Government issued another ordinance "against nuisances or making any disturbances in either Cathedral."*

On all solemn occasions and days of public thanksgiving, sermons were usually preached in Christ Church before the Houses of Parliament, the Judges, the Lord Mayor, and Corporation, and other dignitaries. The principal of these anniversaries were the 30th of January, being the day of the Martyrdom of the Blessed King Charles I.; the 29th of May, on which the monarchy was restored; and the 5th of November, or anniversary of the Gunpowder Treason.

* Gilbert's History of Dublin.

Christ Church, being regarded as the Chapel Royal of Dublin, was regularly attended by the Viceroy, or, in his absence, by the Lords Justices; and when they went thither, the streets, from the Castle gate to the Church door, as also the great aisle of the Church to the foot of the stairs by which they ascended to their seats, were lined with soldiers; they were preceded by the pursuivants of the Council Chamber, two mace-bearers, and, on state days, by the King-at-arms, and his pursuivant, their chaplains and gentlemen of the household, with pages and footmen bareheaded. On alighting from the coach, the sword of state was delivered to one of the Peers to bear before them, and in like manner they returned to the castle, their carriage, both in coming and retiring, being guarded by a squadron of horse, and followed by a long train of nobility and gentry in coaches and six.*

Charles II., either himself feeling an interest in this Cathedral, or influenced by some one who did, largely augmented its emoluments by grants of forfeited lands, and since 1681 the Deanery of Christ Church has been held *in commendam* with the Bishopric of Kildare, in order to increase the income of that impoverished See, by the addition of this wealthy and important dignity. At this period, the Choral staff of the Cathedral appears to have been enlarged to its present number of six Vicars, of whom two were clerics, six stipendiary choir men, and six boy choristers. To these were subsequently added six more choir boys, who, however, are not upon the foundation.

During the Jacobite Government of Dublin, some apprehensions having been excited by the discovery of arms in Christ Church, in September, 1689, the building was closed for a fortnight; after which James II., while residing in Dublin, had Mass celebrated in it by Alexius Stafford, a

* Gilbert's History of Dublin.

secular priest from the County of Wexford, whom he had appointed Dean of this Cathedral, but who was afterwards killed at the battle of Aughrim, whilst officiating as chaplain to the Royal regiment.

After the Jacobite army had retired from Dublin the Cathedral again passed into the possession of Protestants, and in its vaults were discovered "divers useful books and writings belonging to King James and his secretaries" which were secured for William III. by Thomas Carter, of Robertstown, in the County of Meath.*

Anthony Dopping, Bishop of Meath, preached in Christ Church in 1691, before the Lords Justices after their return from the camp at Limerick, and argued that the treaty there made with the Jacobites, should not be observed. The Bishop of Kildare, however, Dr. Morton, who was also Dean of Christ Church, upon the following Sunday, denounced from the same pulpit this perfidious counsel, and maintained the obligation of keeping the public faith : Dr. Synge also preached here on the text, "Keep peace with all men if it be possible," and "moderated so judiciously that no more was heard of the dispute from the pulpit.*"

In the vaults beneath this Cathedral lie buried vast numbers of distinguished persons. Essentially the Cathedral of the Pale, its precincts contain the dust of all that was great and noble amongst the Anglo-Norman Settlers. Always associated with the faith of the dominant power, first the Danish and afterwards the English colonists regarded it as the most honoured resting-place for their illustrious dead—accordingly we find that a considerable number of the members of the Irish Government, who died in office, as well as very many Peers, were interred in state in the vaults of Christ Church.

* Gilbert's History of Dublin.

The following description is preserved by Mr. Gilbert, illustrative of the ceremonial of a state funeral in this Cathedral at the beginning of the last century:

About 1711, Lieutenant-General Ingoldsby, one of the Lords Justices of Ireland, died in the government.

"The solemnity of his funeral began about one o'clock, and proceeded from his late dwelling-house in Henry-street, in S. Mary's parish, thro' nine of the principal streets of the suburbs and city. The procession began by forty-seven poor men, in black gowns and hoods, being as many as he was years old; after whom march'd two regiments of foot and two troops of horse, with five hautboys and a trumpet to sound a funeral march. They were followed by a guidon, carried by Captain Haynes; a horse in black, with escutcheons; two bomb-carts, kettle-drum, and five pieces of ordnance, attended by six montrosses and six gunners, together with the inferior officers of the ordnance, and the superior ones, all in mourning. After these proceeded fourteen footmen, four state trumpets and kettle-drum to sound a funeral march; the standard carried by Captain Edgworth, a horse in black, two state trumpets to sound a solemn tune, five physicians, usher of the council, three pursuivants, chirurgeon-general, six chaplains, clerk of the council, steward and comptroller, physician-general, two pennons carried by Captain Jones and Captain Cary, a horse in black carrying several escutcheons, the gentlemen of horse holding the rein; the preacher; the gauntlets carried by Captain Dallway, helmet and crest by Athlone Pursuivant of Arms, sergeant of arms in mourning, the horse in black covered with escutcheons, sword and shield carried by Colonel Morris, gentleman usher, coat of his arms carried by Ulster King of Arms, who was follow'd by a herse with the body, and then by the mourners and judges on foot; after whom went fifteen mourning coaches with six horses,

and a great number of Lords and Gentlemen's coaches. As soon as the corpse was laid in the herse, by a signal, the ordnance fir'd a great gun every minute, and when the corpse was taken out of the herse, by a signal, the ordnance ceased firing, and all the bells stopped.

"It was received at the door of the Cathedral of Christ Church by the whole body of the Church and Choir; and after the service and sermon was ended, and the corpse interred, the King of Arms made a proclamation of the titles of his posts of honour, and then, by a signal, the ordnance fired three rounds of twenty guns each round, and were answer'd by a volley of the army who were drawn up for that purpose; one in Castle-street, one in High-street, and the horse in Christ Church-yard."*

The Convocation of the Irish Clergy assembled in S. Mary's Chapel, Christ Church, in 1703, from which period to the close of the century we find but little of interest in connexion with the Cathedral. Arthur Smyth, Archbishop of Dublin, offered, in 1769, to contribute £1000 to erect a spire on Christ Church; but, on examination, the tower was found incapable of supporting the weight. On the 12th and 16th of April, 1788, concerts in commemoration of Handel, and for the benefit of charitable institutions of Dublin, were performed in this Cathedral by amateurs of high rank and distinction. On these occasions the ladies laid aside their hats, feathers, and hoops; their sedan-chairs were admitted by the door of the church in Christ Church yard; and the coaches came through Skinner's-row to the great western entrance in Christ Church lane, now called S. Michael's-hill, by which door the performers also entered.*

It is not easy now to comprehend the external appearance that this Cathedral presented down to the beginning of the

* Gilbert's History of Dublin.

present century, closely hemmed in as it was on all sides with narrow lanes of mean and dingy houses.

The present broad street in front of the southern side of the Cathedral, called "Christ Church-place," formerly called Skinner's-row, was then a narrow lane, not exceeding seventeen feet in width, which was so diminished by projecting shop-fronts and cellars, that the carriage-way was little more than twelve feet broad, and barely admitted of vehicles passing each other.

There was a row of houses then between Skinner's-row and the Cathedral, where the railings at present stand; and, at the rere of this north side of Skinner's-row were portions of ground, which are marked on an ancient map in possession of the Dean and Chapter, as being held under the Chancellor, Treasurer, and Prebendaries of SS. Michan and John, which probably were the sites of the residences of these members of the Chapter.

There was a small court between these holdings and the Cathedral itself, which was called Christ Church-yard, which only extended as far as the south transept, and which was entered by a miserable archway and a narrow passage from Fishamble-street, only wide enough to admit one carriage, the entrance to the Cathedral being through a door in the large arch in the east side of the south transept, which is now built up.

The whole of the space, west of the south transept, as far as the present S. Michael's Hill, was occupied with the Law Courts, in which justice was administered from the year 1608 to 1796, when the courts were removed to the present spacious Inns of Court upon the Quay.

This space was originally the site of the Episcopal Palace erected by Bishop Donat in the twelfth century; and subsequently it was occupied with the Deanery and other conventual buildings connected with the Cathedral, and possibly

with a cloister, or a square open court, within the precinct.

Early in the seventeenth century, however, it was selected by Government as the most elegible site for the Law Courts, and was rented from the Dean and Chapter for the purpose. But after various ineffectual efforts to patch up the semi-ruinous tenements and fit them for the purpose, it was at last resolved to replace them by a more suitable building; and in 1686 the "King's Courts" were accordingly erected at a cost of £3,671, the ruins of which were removed so lately as to be within the recollection of many persons now living.*

The Hall of the old Four Courts was long and narrow, and was surmounted by an octangular cupola. It was entered from the eastern precinct of Christ Church-yard by a dark under-ground passage known as "Hell," which derived its unpleasant name from a figure in an adjacent cellar, carved in black oak, whose fame had even reached Scotland, and was alluded to by Robert Burns—

> "But this that I am gaun to tell
> Which lately on a night befel
> Is just as true as the deil's in hell
> or Dublin city."

The basement story of these law courts was occupied with toy shops, taverns, and even lodgings, as appears by the advertisements of that day in the public papers, one of which is alluded to in Mr. Gilbert's History, and was as follows:— "To let, furnished apartments in Hell. N.B.—They are well suited to a lawyer."

Above all these cellars were the Courts of Justice, which must have been extremely small, according to our present ideas. However, they satisfied the authorities of that day, being described by a writer of the period as "conveniently

* Gilbert's History of Dublin.

framed and contrived, the rooms being very spacious, and as useful as the courts in England; but," he *naively* adds, "there is not such a stately structure or hall to walk in as Westminster Hall."*

During the eighteenth century this neighbourhood was one of great importance. Noblemen and gentlemen had their residences in this crowded and dingy quarter.

"Many wealthy traders, jewellers, gold and silversmiths, had their shops in this locality; and, as the great thoroughfare from the eastern side of the city to the Law Courts, Tholsel, Corn Market, Canal, and Liberties, it was constantly filled, especially during term time, sessions, and market-days by a throng of busy passengers; and the pavement being composed of large hard Arklow stones, rendered it one of the most noisy parts of Dublin."*

The decay of its prosperity, and consequent decline in the importance of Christ Church, was initiated by the removal of the Sessions to Green Street, the abandonment of the old Law Courts, and the opening of the new ones on the Inn's Quay; and finally the transfer of the Exchange and Corn Market completed the depreciation in the value of houses in this neighbourhood, and afforded the Commissioners of Wide Streets an opportunity of carrying out their plans for opening the locality. In the process of these alterations, which were finally completed in 1821, the entire north side of Skinner's Row was swept away, together with the buildings known as Christ Church-yard,"* thus opening the Cathedral to view from the street, which is now a wide and handsome one, and is called Christ Church Place.

The Act of Union in the year 1800, which transferred the Houses of Parliament from College Green to Westminster, and drained Dublin of its resident nobility, was a serious

* Gilbert's History of Dublin.

blow to the prosperity of Dublin, and was especially destructive to the importance of Christ Church Cathedral, depriving Dublin as it did of the presence and encouragement afforded by the residence of the Peers and Members of the Lower House, not to mention numerous county families, who now are in many cases absentees from Ireland.

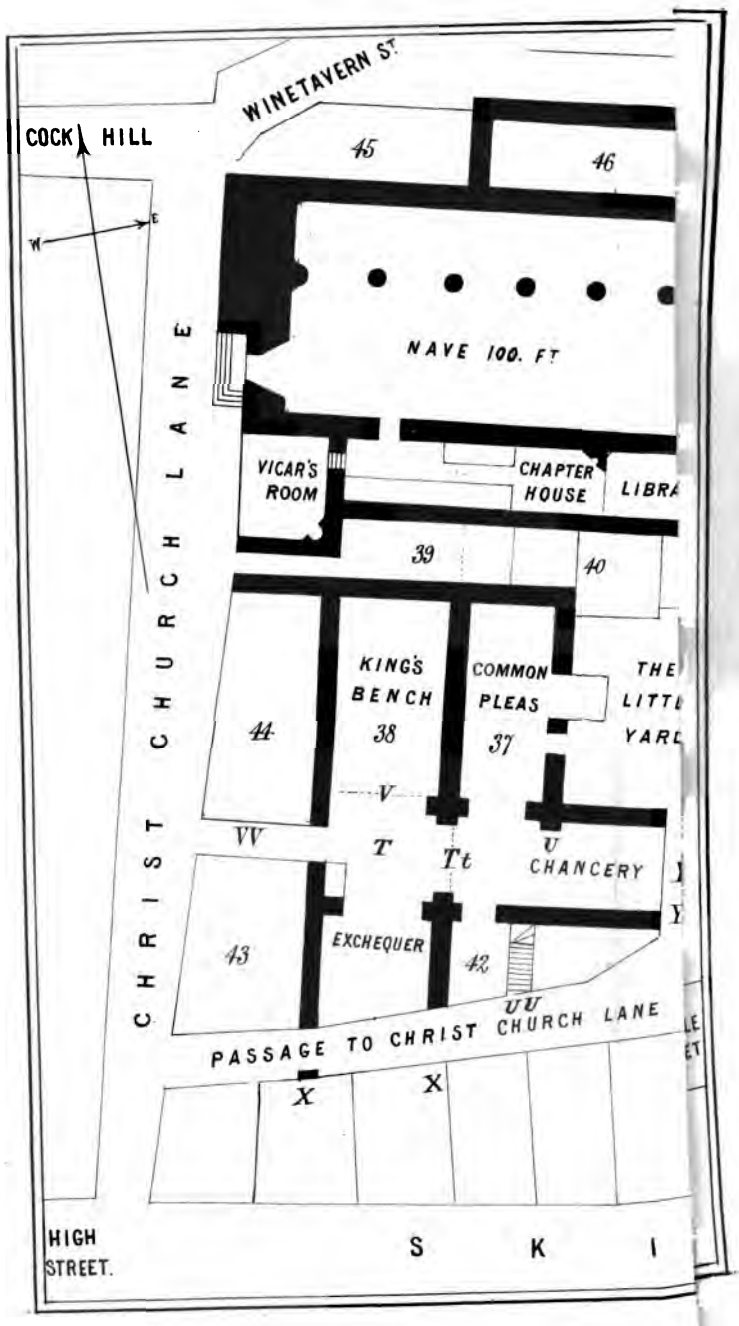
The next depreciation of the importance of Christ Church arose from the opening of the Castle Chapel, and from the Viceregal Court ceasing to attend service, except upon rare occasions, at Christ Church Cathedral.

There had always been a private Chapel in the Castle, but Choral service was not used in it until after the present florid edifice was built in 1814, when not long afterwards a sort of semi-choral service was established, which has ever since been continued.

The convenience and comfort of the Castle Chapel, however, form sufficient inducements to the Viceroys and their courts to attend there in preference to worshipping in the ancient Chapel Royal,* and hearing full choral service properly rendered by the fine choir of Christ Church Cathedral.

But this disuse of Christ Church as the Chapel Royal, has of course, greatly lessened its importance; it has now nothing left of the pageants of olden times, save their memory. And thus, after six centuries of historic fame, the interesting associations of this venerable Cathedral have been well-nigh lost in oblivion, and its ancient glories have for ever passed away.

* In the Life of Archbishop Usher in Harris' Ware, we are told that he "was appointed one of the three preachers before the State at Christ Church on Sundays in the afternoon: the Chief Governors at that time usually attending divine service twice every Sunday." On certain holidays the Preachers were always nominated by the Lord Lieutenant, for which reason these days have no capitular turns assigned them in the old Chapter Books and "Roasters;" and in this capacity of "State Church" the Cathedral still receives an annual endowment from the Crown, which appears in the Proctor's book as "State Money."


WINETAVERN ST.
COCK HILL
45
46
NAVE 100. FT
VICAR'S ROOM
CHAPTER HOUSE
LIBRA
39
40
CHRIST CHURCH LANE
KING'S BENCH
COMMON PLEAS
THE LITTL YARD
44
38
37
V
VV
T
Tt
U
CHANCERY
43
EXCHEQUER
42
UU
PASSAGE TO CHRIST CHURCH LANE
X
X
HIGH STREET.
S K I

Reference to Ancient Map.

	FRONT. feet. in.	DEPTH. feet. in.
1. A house in Fishamble-street in the tenure of Widow Anderson, by Captain Skeaf	24 . 6	80 . 0
2. Mr. Wilcock's, Chandler, under Mr. White	24 . 6	80 . 0
3. The Bull's Head in Fishamble-street, Phillip Stapleton, under Councellor Cooper	18 . 0	93 . 0
4. Mr. Paten's house built over the gateway into Christ Church yard	18 . 6	22 . 0
5. Mr. Conolly, under Lord Russborough	16 . 0	46 . 6
6. Mr. Woods, under Mr. Wilkinson	15 . 0	46 . 6
7. Mr. Kenedy, under Mr. Wilkinson	15 . 0	46 . 6
8. Mr. Woodburne, under Mr. Wm. Stern Noy, under Dr. Brady	16 . 6	48 : 0
9. Mr. Hacket, under do. under do.	16 . 6	48 . 0
10. Mr. Davis, under Mr. Holt, under do.	16 . 0	37 . 0
11. Mr. Walsh, under do. under the heirs of Erasmus Cope	16 . 0	37 . 0
12. Mr. Davis, Watchmaker, under Mr. Moland	16 . 0	21 . 0
13. Mr. Murphy, under Mr. Moland	16 . 0	42 . 0
14. Mr. Savage, under do.	16 . 0	42 . 0
15. Mr. Connor, under do.	21 . 0	35 . 0
16. Mr. M'Gowan, under Mr. Pultney, a New house	15 . 0	17 . 6
17. Part of Coolfabius as a backside to the above house, not yet leased to M'Gowan	15 . 0	7 . 6
18. Mr. M'Gowan, under Mr. Pultney, a New house	14 . 0	17 . 6
19. Part of Coolfabius as a backside to the above house, not yet leased to M'Gowan	20 . 0	7 . 6
20. Mr. Copson, under Mr. Pultney, under Dr. Jebb	18 . 0	18 . 0
21. A shed in Mr. Copson's hands, under Mr. Pultney ...	12 . 0	11 . 0
22. Part of Coolfabius as a backside to Mr. Mullock's house in Skinner Row	8 . 0	11 . 0
23. Part of Coolfabius as a backside to Mr. Lametre's house in Skinner Row	12 . 0	11 . 0
24. Part of Coolfabius as a backside to Mr. Sillcock's house in Skinner Row	16 . 0	11 . 0
25. Part of Coolfabius giving light to the back rooms of Mr. Connor in Christ Church yard, and the back rooms of Mr. Irwin's in Skinner Row	15 . 0	11 . 0
26. The Precinct Wall serving as a backside to the houses of Mr. Wingfield and Mrs. Parsons in Skinner Row and giving light to their Back Rooms	4 . 0	22 . 0
27. Shops and Tenements belonging to the Prebendary of St. John in the tenure of Mr. Morgan	36 . 0	32 . 0
28. The Old Exchange in the tenure of Mr. Connor, under Mr. Poulteney	25 . 0	50 . 0
Over the Exchange is a house built fronting Christ Church yard, in the tenure of several, under the Heirs of Erasmus Cope	25 . 0	50 . 0
Also over the Exchange at the Rear of Mrs. Cope's house is the Chancery Chamber fronting the Little yard and extending over the Dark passage	40 . 0	20 . 0
29. A Little Shop in the Tenure of the Widow Bates under Mr. Pultney, under Dr. Jebb	7 . 9	8 . 6
30. A House in the tenure of the heirs of Mr. Mathews, under the Prebendary of St. Michan	20 . 6	16 . 0
31. The Place where the Stocks is	9 . 0	10 . 0

		FRONT. feet. in.	DEPTH. feet. in.
32.	Mr. Cormack under Mr. Moland	18 . 0	18 . 0
33.	Mr. Brown, under do.	16 . 0	18 . 0
34.	Mr. Crab, under do.	16 . 0	18 . 0
35.	Mrs. Tallon, under Mr. Holt by Mortgage	15 . 6	18 . 0
36.	Mr. Henry Jackson, under Mr. Holt	30 . 6	18 . 0
37.	Mr. M'Gowan's house underneath the Common Pleas, held under the Dean of Christ Church	40 . 0	24 . 0
38.	Mr. M'Gowan's Apartments under the King's Bench ...	30 . 0	24 . 0
39.	Vaults in M'Gowan's hands with a passage into Christ Church lane	11 . 0	24 . 0
40.	Mr. Connor's house under Mr. Fennor	22 . 0	16 . 0
41.	A Little yard where there is a water-pipe fixed	8 . 0	14 . 0
42.	Three Shops, one of them under the Four Court Steps with Apartments under the Court of Chancery in the tenure of the Widow Ogle, under Mr. Throp	45 . 0	35 . 0
43.	Two houses in Christ Church-lane in the Tenure of Mr. Walldron, under Councellor Smith, under the Dean of Christ Church	37 . 0	24 . 0
44.	Chambers belonging to the Courts of King's Bench and Exchequer and to the Court of Admiralty, under which are Cellars belonging to Mr. Fleming in Christ Church lane ...	59 . 0	25 . 0
45.	Three Houses with Shops on Cock Hill held by several tenants under Caleb Smally	38 . 0	15 . 0
46.	Ground formerly in Shops, since taken into the Church ...	57 . 0	15 . 0
47.	Shed Shops running the whole length of St. Mary's Chapel, held in Six tenements under —— Ogle, Esq.	67 . 6	3 . 0
48.	A yard joining the Steps of St. Mary's Chapel	61 . 0	15 . 0
49.	Shops in Iohn's Lane, with back tenements, held under the Widow Anderson, deriving under Captain Skeaf, deceased	30 . 0	40 . 0

Surveyed in October, 1761, by Thomas Reading.

The following references are not on the old Map:—

A. Lord Lieutenant's Gallery, afterwards Organ Loft.
B. Peers' Seats, &c.
C. Duke of Leinster's Closet.
D. Lady Mayoress's Closet.
E. Peeresses' Seat, formerly Organ Loft.
EE. Seat opposite to the Peers'.
F. Archbishop of Dublin's Closet.
G. Lord Lieutenant's Closet.
H. Archbishop's Throne. No Gallery above.
I. Gallery.
K. Gallery and Staircase.
L. Staircase to A. EE. and galleries on north side.
M. Passage to St. Mary's Chapel.
N. Porch and Stairs to litto, from St. John's Lane. Over M and N a Vestibule to the Peeresses' Seat, and a Chamber for the Sextoness.
O. In this aisle, staircases; P. to the Lord Lieutenant's Closet and the Archbishop's Closet; Q. to East Gallery.
R. Pillars, supporting Lobby to Lord Lieutenant's Closet, &c.
S. Door into Transept from Christ Church yard, now built up.
T. Over this, Dome of Four Courts, extending to Tt. The Hall extended to U. where was the screen of the Court of Chancery.
V. Curtain of the Court of King's Bench.
UU. Staircase to Courts, from the Passage to Christ Church Lane.
VV. Chief entrance to Courts, from Christ Church Lane.
W. Gateway to Christ Church yard. A house overhead.
XX. Termination of the Court of Exchequer, extending over the passage.
YY. Probable passage from Court of Chancery to Chancery Chamber, over the lane.
ZZ. Line of the Eastern Wall and Arch of the Old Exchange, before the alterations.
* Probable Southern termination of the Precinct.

As if to obliterate all traces of the past, the Choir underwent sweeping alterations about the year 1831; of which Mr. Street says:—"It was at this date, I believe, that the complete transformation of the old Choir into its present condition was accomplished—a much-to-be-regretted work, as it seems to have concealed or destroyed almost every relic of the original architecture of this part of the Church, with no compensating advantage of any kind."

The alterations made at that time, we are informed by the Rev. Dr. Jebb, "consisted in the removal of the galleries that surrounded the choir," which were divided into closets by partitions of elaborately carved open woodwork, and which were mostly appropriated to the purposes of a Chapel Royal, while the lower part or body of the Church was properly the Cathedral. The further changes of this period were—"the opening of the aisles of the choir for the accommodation of the congregation; the new roofing, panelling, and re-seating of the Choir, after a fashion which has all the merit of originality; the total alteration of the stalls, both in character and position; the substitution of a sort of bed instead of a stall for both Dean and Precentor; the insertion of fanciful mullions in the windows; various innovations of a peculiar character in the venerable transepts, and the demolition of S. Mary's Chapel," which had been used up to this time for morning prayer, but was now desecrated, and converted into a schoolroom for the choristers, and sleeping apartments for the sexton and other servants of the Cathedral.*

The fine Norman doorway too, now inserted in the South Transept, was removed from the North Transept: a derangement of the original plan which cannot be sufficiently deprecated. Its present site was formerly occupied by the

* Something very similar may be seen at Christ Church, Oxford, where a part of the South Transept forms a dwelling-house for the Verger.

ancient tomb, now placed in the eastern archway of the South Transept, which till then formed the usual entrance to the Church.

As a description of the Choir previous to these alterations may be interesting to some persons, the following account has been extracted from a valuable paper read before the Ecclesiological Society, by the Rev. John Jebb, D.D., in 1855.

The site of the present organ loft "had been till the latter end of the last century occupied by the closet of the Lord Lieutenant, &c., anciently called *the State*, and probably by that of the Peeresses. When converted to the organ loft, the space in front was appropriated to the verse singers of the anthem, who, on Sunday mornings, came up to the loft for this purpose only, having occupied their proper place in the choir during the rest of the service.

"United at right angles to the organ loft, a gallery extended each side, supported by wooden pillars of what is called by courtesy the Doric or Tuscan Order. The closets or different portions of these galleries were separated from one another by partitions of elaborately carved open woodwork, which have been partially preserved in the modern fittings of the choir, at the back of the Duke of Leinster's and the Primate's pews, and also at the back of the organ loft.

"The north portion of the gallery, next the organ loft, was the Peers' seat, with other seats behind. On the panelling at the back of the gallery, and of that opposite, were painted the arms of all the English Sovereigns and Queens Consort since the time of Henry II. inclusive. These had probably been placed at the back of the state closet, when it occupied the site of the present organ loft.

"Next to this was the Duke of Leinster's closet, at the back of which were the family arms, now transferred to his seat below.

"Next was a seat belonging to the family of the Lord

Mayor (or those of the Corporation of Dublin). On the panelling were painted in heraldic colours and devices, the symbols of the twelve tribes of Israel, as collected from the Blessing of Jacob: that of Ruben, *e. g.*, being the heraldic representation of *water:* that of Simeon, *two swords* salterwise (*i. e.*, instruments of cruelty), &c. These, it is believed, were not uncommon decorations of churches in the seventeenth century.

"Beyond this, and over the present seat of the Duke of Leinster, was the Peeresses' closet, which had formerly been the organ loft. There was a curved projection in front, probably for the anthem singers. The front of the seat was covered on Sundays and holidays with crimson velvet. There is still a faint indication on the wall of the aperture for the back of the organ. There was, I believe, beyond this another small gallery, and then a door and staircase, leading down to the choir, by which the communicants were accustomed to descend.

"On the opposite or south side of the Church, next to the present organ loft, and facing the Peers' seat, was a gallery exactly corresponding, appropriated either to members of the House of Commons, or to officers of the Crown, with seats behind. Next to this was a closet for the Archbishop of Dublin's family. Beyond this was the Lord Lieutenant's closet [after it had been removed, at the end of the last century, from its former place, where the present organ loft stands]. It was separated into three partitions, with a canopy supported by Grecian pillars, each partition being enclosed on three sides, and lined with satin and velvet. A space then intervened, without a gallery, where the canopy of the Archbishop's Throne rose; and beyond this was a large and unsightly gallery, or rather pewed scaffolding extending eastward.

"The stalls of the choir ranged on each side, extending to

about the middle of the second or larger southern arch. They were of varnished oak, apparently not ancient, but in a tolerable Gothic style, with ogee canopies, and panelled and mitred standards in front. I am not sure whether the latter were not ancient. They were arranged in the following order:—On the Dean's side, the stalls of the Dean, the Archdeacon of Dublin, and Prebendary of S. Michan's. Then a row of unappropriated stalls, with the Chancellor's at the end. On the opposite side, that of the Precentor, the Prebendaries of S. Michael's and S. John's; and at the end of the unappropriated stalls, the Treasurer's. Behind the lateral stalls, under the westernmost arches, were some dark seats, which looked into the choir through openings in the panels.

"The seats of the Clerical and Lay Vicars and Choir-boys were arranged as at present. The Eagle Bible desk was placed close to the desk of the Precentor's Vicar, whence it was removed to its present position a few years ago. A little beyond, and in the centre of the choir, stood a low, unenclosed desk, facing the east, used by the Priest Vicar, who chanted the Litany. The pulpit stood near the Holy Table, in the centre of the choir, or rather the presbytery, facing westward. Within the memory of some of my informants, the pulpit was moveable, and was wheeled from a lateral position into the centre of the choir just before the sermon, and removed back when the sermon was over. The Archbishop's Throne stood in a space just beyond the termination of the Lord Lieutenant's closet, and consequently nearer the stalls than at present.

"The Corporation seat was on the north side, beyond the stalls. On the festivals of Easter and Christmas, the members of the Corporation came in their robes to church, in procession, and received the Holy Communion.

"The east end of the choir was decorated with woodwork

in the post-reformation style, as represented in an old picture now in the Chapter-room. In the central compartment was a panelling of crimson velvet, with the sacred Monogram, and a Glory in the midst.

"On the Holy Table, on all Sundays and festivals, was placed a rich crimson velvet cloth, with the same device; and on the raised ledge at the back, on those days, constantly stood the large gilt candlesticks, now produced on communion days, always with large wax candles in them, which were lit whenever the service was performed by candle-light.

"Attached to the wooden pillars of the choir galleries were brass sockets and sconces, holding wax candles, which were lit for the Sunday Evening Service, formerly performed here at seven o'clock.

"The Chapel of S. Mary, the site of which is now occupied by buildings connected with the Church, was used for the purpose of early Morning Prayers, read every day by one of the Vicars Choral, but disused since the late alterations. It was plainly fitted up with seats, desks, Holy Table, &c."

Such was Christ Church Cathedral down to the year 1831, when all these sweeping changes were made, as if to obliterate every recollection of the former glories of the State Church of Ireland. Unecclesiastical as those arrangements in the choir must undoubtedly have been, they were in no respect worse than the present; indeed it would scarcely be possible to imagine anything more uninviting to an ecclesiologist than the present interior of the choir, while its former appearance must have been so singular, that as a curiosity alone it deserved to be spared.

The final blow to this Cathedral was dealt in the reign of William IV., by the passing of the Irish Church Temporalities Act in 1833.

The 49th Clause of this act provided that all the Temporalities of the Deanery of Christ Church, held *in com-*

mendam by the Bishop of Kildare ever since 1681, should be deemed to be part of the Temporalities of that Bishopric. And, as the Diocese of Kildare was thenceforward to be united to the Archbishopric of Dublin, and its emoluments were to be transferred to the then newly appointed Ecclesiastical Commissioners, the result of this Clause was to deprive the Deanery of almost its entire income* which was to be handed over to the Ecclesiastical Commissioners.

But bad as this was, it was not all. For the next Clause (the 50th) not merely stripped the Deanery of its Ecclesiastical Patronage† (which was given to the Archbishop of Dublin), but it enacted: "That the Deanery of Christ Church should, upon the death of the last Bishop of Kildare, who was then Dean), be united to and held together with the Deanery of S. Patrick's, and that the Deans of S. Patrick's (who were elected by the Chapter of that Cathedral), should become the Deans of Christ Church without any further election or ceremony.

The evil of this disastrous legislation was not immediately apparent, for Bishop Lindsay, who was then Dean of Christ Church, and took a great interest in the prosperity of this Cathedral, lived for thirteen years after its enactment—and it was not until his death in 1846, that this act came into operation. Nor yet was it fully felt during the time of his successor, the Hon. Henry Pakenham, who held the balances evenly between the two Cathedrals, and contrived to serve the two masters with strict impartiality.

But upon the appointment of the Venerable John

* The total income of the Deanery of Christ Church (exclusive of the emoluments of the Bishopric of Kildare, with which it was held *in commendam*) was £5,292 per annum. The only sum now spared out of this to the Dean is £92 a-year residence money.

† The Dean of Christ Church possessed the patronage of all the parishes in that large tract of country to the south of Dublin, comprising Monkstown, Kingstown, Dalkey, Killiney, Kill, Tullow, Stillorgan, and Kilmacud.

West, (Archdeacon of Dublin), to the Deanery in 1864, a widely different state of things ensued; and his undisguised partiality for S. Patrick's and neglect of Christ Church are the not unnatural fruits of this bungled piece of legislation.

Still, in spite of this headless condition of the Cathedral, the rest of its body is by no means in a state of suspended animation. Never before were the Choir and whole Cathedral Staff so thoroughly everything that they ought to be; never, even in its most palmy days, were the services so regularly and efficiently performed; and never was there a more steady and regular congregation of worshippers within its walls than at present. It is true that there is not the pleasure-hunting crowd that formerly came to stare at the Notabilities, and that is still to be found at the Sunday afternoon service at S. Patrick's. But there is an air of devotion about the congregation of this Cathedral that indicates that it is indeed 'a house of prayer;' and there is a tone of reverence and decorum about its services and worshippers that will be looked for in vain in the sister Cathedral.

Of late years but little has taken place in Christ Church worthy of record.

In the autumn of 1863 the eminent and benevolent Prelate, Archbishop Whately, who had occupied this see for more than thirty years, died; and the remains of this good and, in many respects, great man, were committed to the state vault of Christ Church on Thursday, the 15th of October, 1863. On the 1st of January following, this Cathedral witnessed the consecration, as Archbishop of Dublin, of his successor, Dr. Richard Chenevix Trench, to whose lot has fallen the difficult task of guiding the Irish Church through a period of trouble unparalleled in history Yet, with all the occupations arising from the present

political situation, and amidst all the cares and anxieties incident to a position of peculiar responsibility at this critical period, Archbishop Trench has not lost sight of the ancient Cathedral of his diocese, but has done what lay within his power to urge the Dean and Chapter to take some steps for its restoration, and has promised a liberal contribution in the event of the work being undertaken.

The Archdeacon of Dublin and several others of the Chapter accordingly carried a measure for the employment of Mr. George Edmund Street, the eminent architect, to report upon the state of the Cathedral with a view to its restoration; and to his researches, in 1868, we are indebted for much valuable and interesting information respecting this venerable fabric.

The most recent event of importance connected with this Cathedral forms an appropriate conclusion to its annals.

In the spring of 1868, their Royal Highnesses the Prince and Princess of Wales visited Dublin and attended Divine Service in Christ Church on Sunday morning the 19th of April, 1868. On this occasion our ancient Danish Cathedral was visited, after the lapse of seven hundred years, by the daughter of a Danish king, and, after a brief stay in Dublin, this interesting and beautiful young Princess left Ireland, having achieved a far nobler, more complete and enduring conquest of the inhabitants of this city than any victory ever gained by the Danish princes of olden time.

Christ Church Cathedral has long possessed ample revenues to maintain its efficiency, though not enough to enable the Chapter to engage in any work of restoration. The Report of the recent Royal Commission shews that it possesses an Economy Fund derived from various sources, yielding in all £2077 12s 11d., out of which the Chapter expends £1980

10s. 7d. in maintaining the clerical and lay staff of the Cathedral—the Organist, Choristers, Schoolmasters, Registrar, Proctors, Verger, and Church servants, and also in defraying the expenses incident to keeping the edifice in repair.

The Choir of this Cathedral (in addition to obtaining about £125 annually out of the above Economy Fund) is also richly endowed with two estates.

The first of these derived from Rents, Fines, Tithe Rent-Charge, and Dividends, yields £996, which is divided equally between the three Prebendaries and the six Vicars.

The other estate called the "Augmentation Estate," consisting of tithe rent-charges, was granted in right of his crown by Charles II. to the Archbishop of Dublin and the Deans of Christ Church and S. Patrick's, in trust for the Choirs of the two Cathedrals, half to one and half to the other. The moiety paid to Christ Church produces annually about £1400, which the six Vicars Choral and the six Choirmen, or supernumeraries divide equally amongst themselves; and thus each of the Vicarages of this Cathedral is altogether worth £222 per annum, while the Stipendiary Choirmen each receive £140 a year.

The income of the Deanery of Christ Church (exclusive of the Bishopric of Kildare), before it was diverted from that dignity was £5292, while now it is worth only £92 a year.

The Precentor's income likewise, before it was handed over to the Ecclesiastical Commissioners amounted to £804. While now, by the most egregiously blundered legislation, the most essential officer in the Cathedral—the Precentor—is stripped of his income, and left with the paltry sum of £46 per annum for his maintenance; legislation that virtually deprives every Cathedral in the land of the services of a Precentor unless he has private means and inclination to enable him to render gratuitous services.

The Chancellor's annual income amounts to £191. The Treasurer's to £155 10s. 3d.; and the three Prebendaries of S. Michael's, S. Michan's, and S. John's to £148 17s. 4d., £168 7s. 9d., and £168 5s. 8d., respectively. These three last sums however, do not include the income derived from the benefices connected with the Prebends, the respective gross value of which is £36 10s., £395 2s. 6d., and £121 18s.

There is also valuable patronage belonging to the Chapter of this Cathedral, in addition to what is possessed by individual members of the body.

The whole of the north side of Dublin is in their patronage, comprising the following parishes: S. Paul's, £252; S. Michan's, £395 2s. 6d.; S. George's (of which they possess the alternate presentation), £740; S. Thomas, £886 14s.; and S. Mary's, £892 13s. 8d.

The Dean and Chapter have always presented the Prebendaries of their Cathedral to the foregoing benefices, so that to have once entered the capitular body was equivalent to a moral certainty of promotion.

Individual members of the Chapter, too, possess the presentation to various benefices; for instance, the Chancellor to Kilcullen, £444 18s. 4d., and Glassnevin, £137 11s. 11d. the Precentor to S. Doulough, £117 12s. 6d., and the Prebendary of S. Michan to Grangegorman, £219 7s. 10d., &c.

This valuable patronage has been the cause of great jealousy, and has from time to time given occasion to efforts to dispossess the Dean and Chapter of this source of influence.

The most recent of these attacks was that in the Report of the Royal Commission last year (1868), when the Commissioners recommended the suppression of all the Cathedrals in Ireland except eight.

According to this suggestion Christ Church was to cease to be a Cathedral and was to be converted into a mere parish church. The patronage of course to be transferred

to the Archbishop of Dublin, who, by the recommendations of the same report, was to be reduced from the rank of an Archbishop to that of a mere suffragan Bishop subservient to the Primatial See of Armagh.

Indeed the entire drift of this Report seems to have been to aggrandize the Archbishop of Armagh, for not only was he to be the sole Archbishop of Ireland, but by the suppression of the Christ Church Choir (without which S. Patrick's could not be maintained) the Dublin Cathedrals were to be sacrificed that Armagh alone might possess the one efficiently served Cathedral of Ireland. It is a matter then of congratulation that such a suggestion will never become law and that the report that recommended it is but of but little more value than waste paper.

Christ Church has been long famed for the excellence of its choir, and as any account of this Cathedral would be incomplete without some allusion to its past history, the following extract from a lecture* by the Professor of Music in the University—himself an *alumnus* of Christ Church, and perhaps the most gifted musician Ireland ever produced—will not be deemed out of place :—

"Looking back to the musical condition of Dublin during the 17th and 18th centuries, we are struck with the state of advancement to which the art had attained, and of which Handel had doubtless been informed before he resolved to visit this island.

"First of all, there were the Cathedral choirs which had been endowed by James I. and Charles II. and which were ever furnishing the city with a resident band of trained singers, both boys and men.

* Irish Music and Musicians of the Eighteenth century by Robert Prescott Stewart, Mus. D,

"The ranks of the latter were constantly recruited with good voices and clever musicians from England who were tempted to come over by good salaries; and thus correct traditions of Cathedral usage were perpetuated, and the best specimens of Church Music introduced into Ireland.

"In this way Christ Church Cathedral obtained the services of one of the greatest of English Church composers, Benjamin Rogers, a name familiar to all lovers of Cathedral music, and but for his dread of 'the wild Irish' he would have remained here. The Rebellion of 1641 however terrified him and he fled for his life.

"The very same thing occurred a century and a-half afterwards to Dr. J. Clarke Whitfield, who was also organist of Christ Church, and made his escape from Ireland on the outbreak of the Rebellion in 1798.

"Daniel Rosingrave, also, (a famous organist who had been a schoolfellow of Henry Purcell), was brought over from Salisbury in 1698 to Christ Church, and twenty years afterwards he also received an appointment in S. Patrick's Cathedral. He appears to have been rather a quarrelsome fellow, and more than once incurred the displeasure of the Cathedral authorities by fighting with Thomas Finell and another of his fellow vicars. But we do not find that it alienated from him the regard of the Dean and Chapter, for the quarrelsome choirmen were only called upon to apologize, and an order of chapter was made to prevent gentlemen of the choir wearing swords in future.

"Daniel Rosingrave had two sons born in Ireland, one of whom, Thomas, displayed so much musical ability that he was sent to travel on the continent, to complete his musical education.

"Arriving at Venice, on his way to Rome, young Thomas Rosingrave visited the house of a nobleman, where he was requested as a stranger and virtuoso to touch the harpsi-

chord. 'Finding myself (he says) rather better in finger and courage than usual, I exerted myself and fancied by the applause I received that my performance had made some impression on the company.'

"But soon after this a grave young man dressed in black and with a black wig, who had remained very quiet and attentive while Rosingrave was playing, being asked to sit down to the instrument, produced an effect which Rosingrave thus describes:—

"'I thought ten hundred devils had been at the harpsichord! Never had I heard passages of such effect and execution before; in short, the performance of the young man in black so far exceeded my own powers, and every degree of perfection at which I ever expected to arrive, that had I been in sight of any sharp instrument with which to have done the deed, I would have cut off my own fingers!' It turned out that the stranger was the famous Dominico Scarlatti; and Rosingrave subsequently declared to Dr. Burney that he could not bring himself to touch the harpsichord for a month. Afterwards he became very intimate with young Scarlatti, followed him to Rome and Naples, and scarcely quitted him during his stay in Italy. Thomas Rosingrave subsequently settled in London, entertaining to the end of his life the highest admiration for Scarlatti.

"Ralph Rosingrave, his brother, was appointed by the Dean and Chapter to succeed his father, Daniel Rosingrave, as organist of Christ Church—I believe his powers of execution on the organ were considerable. He also held the post of organist at S. Patrick's; was subsequently appointed to College Chapel also, and was one of the choir who sang at the first performance of the Messiah.

"We have the testimony of Handel as to the state of proficiency to which music had arrived in Dublin in his day,

and in estimating the force of his praise, it should not be forgotten that the great German, who was little prone to flatter, was fresh from his experience of the London Opera, where no expense had been spared to secure first-rate executants, vocal as well as instrumental."

Handel's first entertainment in Dublin was given on Wednesday evening, 23rd December, 1741, when L'Allegro was performed in a little Music Hall in Fishamble-street, not a hundred yards from the Chancel of Christ Church; and a week afterwards he wrote the following letter to Charles Jennens, of Gopsall Hall:—"I am emboldened, Sir, by the generous concern you please to take in relation to my affairs, to give you an account of the success I have met here. The Nobility did me the honour to make amongst themselves a subscription for six nights, which did fill a room of six hundred persons, so that I needed not sell one single ticket at the door, and, without vanity, the performance was received with a general approbation. Signora Avolio, which I brought with me from London, pleases extraordinary. I have form'd another tenor voice, which gives great satisfaction. '*The basses and counter-tenors are very good, and the rest of the chorus singers (by my diriction) do exceeding well: as for the instruments, they are really excellent*, Mr. Dubourgh being at the head of them, and the music sounds delightfully in this charming room, which puts me in such spirits (and my health being so good) that I exert myself on my organ whit more than usual success.

"I opened with the Allegro, Penseroso, and Moderato, and, I assure you, that the words of the Moderato are vastly admired. The audience being composed (besides the flower of ladies of distinction, and other people of the greatest quality) of so many bishops, deans, heads of the colledge, and the most eminent people in the law, as the Chancellor, Auditor-General, &c., &c., all of which are very much taken

with the poetry, so that I am desired to perform it again the next time. I cannot sufficiently express the kind treatment I receive here; but the politeness of this generous nation cannot be unknown to you, so I let you judge of the satisfaction I enjoy, passing my time with hounour, profit, and pleasure.

"They propose already to have some more performances when the six nights of the subscription are over, and my Lord Duke [of Devonshire] the Lord Lieutenant (who is allways present with all his family on those nights), will easily obtain a longer permission for me by his Majesty; so that I shall be obliged to make my stay here longer than I thought."

Handel followed this concert up with others, and successively produced "Acis and Galatia," "Alexander's Feast," his "Ode for S. Cecilia's Day," the oratorios, "Esther," "Saul," and his immortal "Messiah,"* with complete success, and in the execution of these works, the Cathedral choirs

* M. Victor Schœlcher in his life of Handel says, "There is no longer any doubt that *the Messiah* was performed for the first time at Dublin in 1742, and that it was *not*, as has been a thousand times asserted, produced in London in 1741." And with regard to its alleged failure upon that occasion in London, he says, "The Irishman, Mr. Townsend, has cleared that city [London] from such a stain, by putting beyond all manner of doubt the fact of the first performance taking place in Dublin."

The circumstances of its production may be gathered from the following advertisement that appeared in the columns of the Dublin journals of Saturday, 27th of March, 1742:—

"For Relief of the Prisoners in the several Gaols, and for the Support of Mercer's Hospital in Stephen's-street, and of the Charitable Infirmary on the Inn's Quay, on Monday, the 12th of April, will be performed at the Musick Hall in Fishamble-street, *Mr. Handel's new Grand Sacred Oratorio, called the* MESSIAH, in which the Gentlemen of the Choirs of both Cathedrals will assist with some Concertos on the Organ, by Mr. Handell. Tickets to be had at the Musick Hall, and at Mr. Neal's in Christ Church-yard, at half a Guinea each. Books are also to be had at a British sixpence each. N.B.—No Person will be admitted to the Rehearsal without a Rehearsal Ticket, which will be given gratis with the Ticket for the Performance when payed for."

Mr. George Finlayson has the merit of discovering the interesting fact tha

formed an important element in his vocal resources, and we have seen how he esteemed them.

The truth is, music had reached a high degree of excellence, and met with encouragement in those days amongst a class that have vanished from Dublin since the Union. Under the auspices of the Earl of Mornington, (father to the First Duke of Wellington), an Amateur Society was established, which met for practise every week, and gave frequent public concerts for charitable purposes. It would be a difficult matter to obtain in these days, even in London, such an aristocratic orchestra as the following names show this Musical Academy to have possessed:—

Leader of Band, Earl of Mornington. *Violins*, John

Handel's *chef d'œuvre*, which was completed on the 14th September, 1741—a few weeks before his visit to Dublin—was composed with special reference to this visit, as appears from the following extract from Faulkner's Journal of April 6th to April 10th, 1742:—

"Yesterday Mr. Handel's new grand Sacred Oratorio, called the MESSIAH, was rehearsed at the Musick Hall in Fishamble-street, to a most Grand, Polite, and Crowded Audience; and was performed so well that it gave universal satisfaction to all present: and was allowed by the greatest Judges to be the finest composition of Music that ever was heard, and the sacred words as properly adapted for the occasion.

"N.B.—At the desire of several persons of distinction, the above Performance is put off to Tuesday next [13th April.]

"The doors will be opened at Eleven, and the Performance begin at Twelve.

"Many Ladies and Gentlemen who are well-wishers to this Noble and Grand Charity, *for which this Oratorio was composed*, request it as a Favour, that the Ladies who honour this Performance with their Presence, would be pleased to come without Hoops, as it will greatly increase the Charity, by making room for more Company." The gentlemen, likewise, were "desired to come without their swords;" and in a subsequent notice in Faulkner's Journal it is recorded to the honour of the ladies that they complied with this request and came *sans crinoline*.

All the performers rendered their services gratuitously, and Handel generously gave the entire proceeds of this first performance of the Messiah, amounting to about £400, to the three charities mentioned above; out of which sum each charity obtained £127. The performance of the Messiah was repeated on the 3rd of June. This was Handel's last performance, after which he remained for upwards of two months in Ireland, and finally bade farewell to Dublin on Friday, 13th August, 1742, after a residence here of nearly nine months.

Neal, Ed. B. Swan, Rt. Hon. Sackville Hamilton, Count M'Carthy, Rev. Dean Bayley, — Connor, Dr. Hutchinson. *Tenors*, Candler, &c., &c., *Bassoons*, W. Dean, Colonel Lee Carey, &c., &c. *Violoncelli*, Earl of Bellamont, Hon. and Rev. Arch. Hamilton, Hon. and Rev. Dean Burke (afterwards Archbishop of Tuam), Sir John Dillon. *Flutes*, Lord Lurgan, Captain Reid, — Watson, Rev. Jos. Johnson. *Harpsichord*, Rt. Hon. W. Brownlow, Dr. Quin, Lady Freke, Miss Cavendish, Miss Nichols. *Vocalists*, Rt. Hon. Lady Caroline Russell, Mrs. Monck, Miss Stewart, Miss O'Hara, Miss Plunkett, Hugh Montgomery Lyons and Thomas Cobb. While the *Lady Patronesses* were the Countess of Tyrone, Countess of Charleville, Countess of Mornington and Lady Freke.

But to return to the account of Christ Church Choir. "Early in 1795, the Cathedral Authorities having heard of a famous tenor voice at Lichfield, opened negociations with its possessor—the result of which was that John Spray was brought over to Dublin. It seems to have been universally admitted that not only for volume and quality of voice, but also for his exquisitely beautiful utterance of the words, Dr. Spray was unrivalled. Nearly forty years have elapsed since he sang here, yet people still speak of his powers with admiration.

Contemporaneously with Dr. Spray flourished one of the most remarkable men that Ireland has produced. Born in Crane-lane, off Dame-street, about the middle of the last century, Sir John Andrew Stevenson was one of the brightest ornaments of our Cathedral, and one of whom it may be justly proud. It was not however as a vocalist he was famed so much as a composer, and accordingly, though he appears to have entered the choir early in life, he was not appointed to a Vicarage till 1800.

His best known work that made a European reputation

was the collection of Irish Melodies published by him and Moore, with whom he was intimately associated. Many spirited glees and beautiful songs attest his ability in these schools of composition; but as a Church composer his style was extremely florid, and somewhat deficient in devotional feeling.

His musical qualifications have thus been summarized by one most competent to judge: "As a musician it has been truly said of Stevenson, that 'nature did much for him; art but little.' In order properly to estimate his ability it should be remembered that for much of the really beautiful music which he produced no type then existed. We may or may not approve of the florid style of his Church music, but every one will admit that he possessed an unusually rich vein of melody, and a sort of descriptive brilliancy that we would term 'dramatic force' were we speaking of secular music.

"Stevenson evidently admired the melody of Haydn, for we perceive an evident tendency to write in the style of that composer. In early life he had but few opportunities of hearing those great choral and orchestral performances which now mark so important an epoch in the career of the young composer—nor did he in early life esteem Handel so highly as he afterwards did, and as every true musician sooner or later must do.

"In short, with all Sir John's narrow musical reading and all the unfavourable circumstances of his time, he has produced exquisite melody and harmony—music that the world with all its hard selfishness will not let die—music which will ever reach the heart, and perhaps no more legitimate test than this could be applied."*

There were other names of eminent Church composers

* Dr. R. P. Stewart's lecture on Irish Music and Musicians of the Eighteenth Century.

associated with Christ Church Cathedral in times past, such as the Rev. Robert Shenton who was Dean's Vicar, and Dr. Richard Woodward who was organist at the close of the last century ; and amongst the Lay Vicars the most remarkable vocalists after Dr. Spray, were Robert Jager, also from Lichfield, and another fine counter-tenor, bearing the unmusical name of Simon Peter Buggins, but who after a visit to Italy, where he went to study, returned with the Italianized name of Simeon Pinto Buggine.

It is not so easy to speak of the living, yet to come down to within our own recollection, Christ Church never possessed a tenor that for purity of tone, faultless taste, and intensely devotional feeling and expression, surpassed Dr. Francis Robinson. And of all her *alumni* there is none of whom this Cathedral has greater reason to be proud than her present organist Dr. Robert P. Stewart, who whether as an original composer and learned theorist or as an accomplished organist and practical musician has had no equal in the musical annals of Christ Church Cathedral.

The present choir too can fairly challenge the history of the past to show a more efficient or effective body than that we now possess, or one whose tone could bear comparison with that of our day. And a visit to Christ Church Cathedral on Sunday will satisfy the most fastidious and exacting critic that the traditions of the past are amply maintained in the present—and that at no period of her history, even in her most palmy days, was this Cathedral served by a more efficient Choir, or one whose singing alone would sufficiently indicate that they are, in the best and highest sense of the word, gentlemen.

In past times the eminent Choir-men of Christ Church were, for the most part, appointed to S. Patrick's also—in fact, the two Cathedrals united their funds to secure one efficient Choir to serve both Churches. But of late years

the authorities of the latter seem to attach greater value to quantity than quality, and especially since the Nave was opened in 1865 for service, by Sir Benjamin Guinness, the great desideratum appears to be to have an elongated procession of choristers that will present an imposing appearance in the Church at the Sunday afternoon service.

The way in which this has been secured is by dividing up the Vicarages as they become vacant, and by paying small sums of money to a large number of supernumeraries to swell the choir at that great Sunday afternoon performance.

In this way the most efficient part of the Choir was rented from Christ Church for various sums from £10 a-head up—a system that might have gone on for years, but for an indiscreet excess of zeal in the interests of their Cathedral manifested by the authorities of S. Patrick's.

Hearing that efforts were being made to procure suppression of Christ Church, and steps taken to transfer the Choir to S. Patrick's without increasing their emoluments or consulting their wishes, several of these gentlemen waited in a body upon the authorities of S. Patrick's, and finding that there was some justification for the rumour, they denounced the injustice, and upon finding that their services were not to be more adequately remunerated than at present, they resigned their posts—a disastrous event for the Sunday afternoon service as the seceders being all solo voices, formed the most efficient portion of the Choir.

Deprived then of the best voices and steadiest musicians in a building of vast size and of but indifferent acoustic qualities from the want of resonance in the plastered walls and imitation groining, with a harsh-toned organ buried in the furthest corner of the chancel (just where it ought not to be) far removed from the Choir and unable to drag them on, it is no wonder that the great Sunday afternoon ser-

vice, since then, has not been all that could be desired in a musical point of view.

Indeed, in every respect, there is much about that service to be lamented. No person can attend it without being painfully struck with the irreverence of that vast congregation, and the want of devotion in the sensation service that is provided as an attractive afternoon entertainment. The whole thing is a disgrace to Dublin, a reproach to our Church, and reflects little credit upon its promoters.

The truth is that the superiority in the management of Christ Church Cathedral over S. Patrick's arises from its form of government. Instead of an autocratic and despotic constitution, it is a strict commonwealth. This perhaps arises out of its old traditions from the days when it was a Priory, and where all the Chapter had an equal voice and interest in the government, and even the Dean himself was merely *primus inter pares*. At all events the system has worked so well that it leaves nothing to be desired, and it would be worth while to try its success in the sister Cathedral.

One very important point of superiority is found in comparing the financial condition of the two Cathedrals. While S. Patrick's is burdened with a debt of £13,000, which cripples its energies and which it will take years of the most prudent management to liquidate, Christ Church has so carefully lived within its income and fulfilled its trust that there is not a sixpence of debt or financial embarrassment of any description, to impede its usefulness or mar its efficiency.

To illustrate the spirited liberality of the chapter in past times, Dr. Stewart calls attention* to the "ample evidence of

* Lecture on 'Church Music' at the Church Congress. Dublin, 1868.

the care bestowed upon Christ Church Cathedral furnished by the excellent collection of Manuscript music in its library, where copies of nearly all the anthems and services subsequently published in Boyce's great collection may be found; and some others, which, it is to be lamented, Boyce did not include in his volumes. Notwithstanding the possession of all this manuscript music, the Dean and Chapter of Christ Church liberally gave Dr. Boyce a larger order for his great work than he obtained from any other Cathedral in the Kingdom; subscribing for no less than twelve sets of large paper copies; or, thirty-six volumes in all. A similar zeal in the cause of Cathedral music continued to animate successive Deans and Chapters as the subscription lists for the works of Dr. Greene, Dr. Alcock, Kent and Ebdon will testify."

In our own day the same zealous interest in their Cathedral,* made the late Dean and Chapter erect a fine new organ, in place of the one that had existed for many years.

The former organ had been erected in 1751 by Byfield, a famous London builder, whose reed-stops especially, long maintained as high a character in England, as those of Cavaillé-Coll do at the present day in France. It had been further improved about twenty years ago by the substitution of an excellent Double C swell organ of twelve stops

* As an evidence of the interest the Dean and Chapter took in everything connected with the efficiency of this Cathedral may be mentioned the very fine clock they erected in the tower in 1845. This clock, which was manufactured by M'Master and Son, of Dublin, is of great power, lifting a hammer of sixty lbs. and striking a Bell of nearly two tons weight.

It shews four dials made of slate of eight feet diameter, with glass in the centre to light the clock-room. This clock has a peculiarly constructed *Remontoire* to the escapement which keeps it independent of the weight. The Pendulum is of very unusual length and weight, being nearly eighteen feet long, the "bob" of which is a sphere weighing six hundred lbs. which from the correct construction of the clock is kept in motion by a spring, similar to the main-spring of an ordinary drawing-room clock.

throughout, by Messrs. Telford of Dublin, instead of an old one of very limited compass; but notwithstanding this, the Dean and Chapter resolved to procure an entirely new instrument with every modern improvement, and accordingly they sold the old organ which was purchased for the church of S. Nicholas, Cork, and employed Messrs. Telford and Telford the well known organ builders of Dublin, to erect the present new organ in its place.†

The specification of this new organ which is a very fine instrument and a model of a cathedral organ, is as follows :

Great Organ,

CC to G.

		Feet
1 Double Open Diapason,	*Metal*,	16
2 Great Open Diapason,	„	8
3 Open Diapason	„	8
4 Flute Harmonique, ...	„	4
5 Stopped Diapason, ...	*Wood*	8
6 Principal, ...	*Metal*	4
7 Small Flute, ...	„	4
8 Twelfth, ...	„	3
9 Fifteenth, ...	„	2
10 Mixture, 5 ranks, ...	„	2
11 Trumpet, ...	„	8
12 Clarion, ...	„	4

Choir Organ,

CC to G.

1 Bourdon, ...	*Wood*,	16
2 Open Diapason, ...	„	8
3 Viol di Gamba, ...	„	8
4 Stopped Diapason, ...	*Wood*	8
5 Principal, ...	*Metal*	4
6 Wald Flute, ...	*Wood*	4
7 Fifteenth, ...	„	2
*8 Cor Anglais, ...	„	8

Swell Organ,

CC to G.

		Feet.
1 Bourdon, ...	*Wood*,	16
2 Open Diapason, ...	*Metal*,	8
3 Dulciana, ...	„	8
4 Stopped Diapason, ...	*Wood*,	8
5 Flute Harmonique, ...	*Metal*,	4
6 Principal, ...	„	4
7 Fifteenth, ...	„	2
8 Octave Fifteenth, ...	*Metal*,	1
9 Mixture, 3 ranks, ...	*Metal*,	2
*10 Contra Fagotto, ...	„	16
11 Cornopean, ...	„	8
12 Oboe, ...	„	8
13 Vox Humana, ...	„	8
14 Clarion, ...	„	4

Pedal Organ,

CCC to F.

1 Double Open Diapason,	*Wood*,	16
*2 Violon, ...	*Metal*,	16
3 Bourdon, ...	*Wood*,	16
4 Octave, ...	„	8
*5 Trombone, ...	*Metal*,	16

* Stops not yet supplied.

† This work was materially assisted by a large donation from a member of the Chapter, the Rev. William Chichester, Prebendary of S. Michael's (lately advanced to the Peerage under the title of Lord O'Neill) who took a warm interest in this and everything else that conduced to the welfare of this Cathedral.

Coupling Actions.

1 Great to Pedals.
2 Swell to Pedals.
3 Swell to Great, Unison.
4 Swell to Great, Octave.
5 Swell to Great, Sub-Octave.
6 Swell to Choir Organ.

The Patent Pneumatic action on the Great, Swell, and Pedal Organs; and on the combination movements of Great and Swell Organs.

Summary.

Great Organ.....	12 stops,	872	pipes
Choir Organ.....	8 „	448	„
Swell Organ.....	14 „	872	„
Pedal Organ.....	5 „	150	„
Couplers	6 „		
Tremulant	2 „		
TOTAL	47 stops,	2,342	pipes.

This new organ which was completed in 1856 is remarkable as being the first instrument erected in Ireland in which the "*Levier pneumatique*" was extensively employed, this mechanism being applied not only to the keys, but to the draw-stop action also.

This Pneumatic action, which was invented and patented by Mr. Charles Barker, a native of Bath, is for the purpose of relieving the organist of the great physical exertion* necessary to press down the keys when all the stops of a large organ are used; and the effect of it is to render the instrument as easy to play upon as a pianoforte.

This organ however has not received justice. The first disadvantage under which it labours is that it is incomplete, two most important stops on the Pedal organ being still omitted for want of funds; as well as one stop on the swell and another on the choir organ, but for all of which provision is made on the sound-boards.

The second disadvantage is one arising from its present situation which shuts out all the bass of the organ from the Church, and thus aggravates the first-named disadvantage by depriving the instrument of the weight of bass that it really possesses.

The fact is, this organ was built with a view to being

* Dr. Burney in his account of the great Organ at Haarlem, calls attention to the extreme difficulty of playing on the foreign organs in his own time.

erected in the North Transept where the entire instrument could be heard to advantage.

Instead however of getting fair play and moving it either further back or a little forward of its present position, it was stupidly placed exactly where it ought not, with the tower-arch separating the instrument in two, and thus destroying its balance of tone by shutting out the pedal organ into the nave of the church and thus depriving the instrument of bass. In fact those who wish to hear the Christ Church organ, should repair, not to the choir or chancel in which it is supposed to be erected, but to the nave, where the grandeur of its tone is really something quite remarkable.

These disadvantages however can be easily rectified at any time. Yet notwithstanding them this organ is one of the most effective in Ireland ; the Reed-stops* are admitted to be among the finest specimens of their class in the island, and the other stops, especially the harmonic flutes, are of charming quality.

Indeed the whole instrument contrasts very favourably with that of the sister Cathedral, which had till lately been a very fine mellow toned organ built by Renatus Harris, but which has been so deplorably tinkered that it has completely lost all its original characteristics and is now chiefly remarkable for the ear-piercing harshness of its tone.

From all that has been said of the Architectural history of Christ Church, it is tolerably evident that any restoration that may be undertaken of this Cathedral, to be at all satisfactory, must be a faithful restoration to its original plan.

It will be seen by the map of the ground plan that originally the Chancel was extremely small and " the arm of the

* The Reeds are supplied with a heavier pressure of wind than the rest of the instrument.

cross, east of the tower was only large enough to receive the altar. The Clergy and Choir, no doubt, had their stalls under the central Tower, and the Nave and Transepts were thus left for the use of the people."

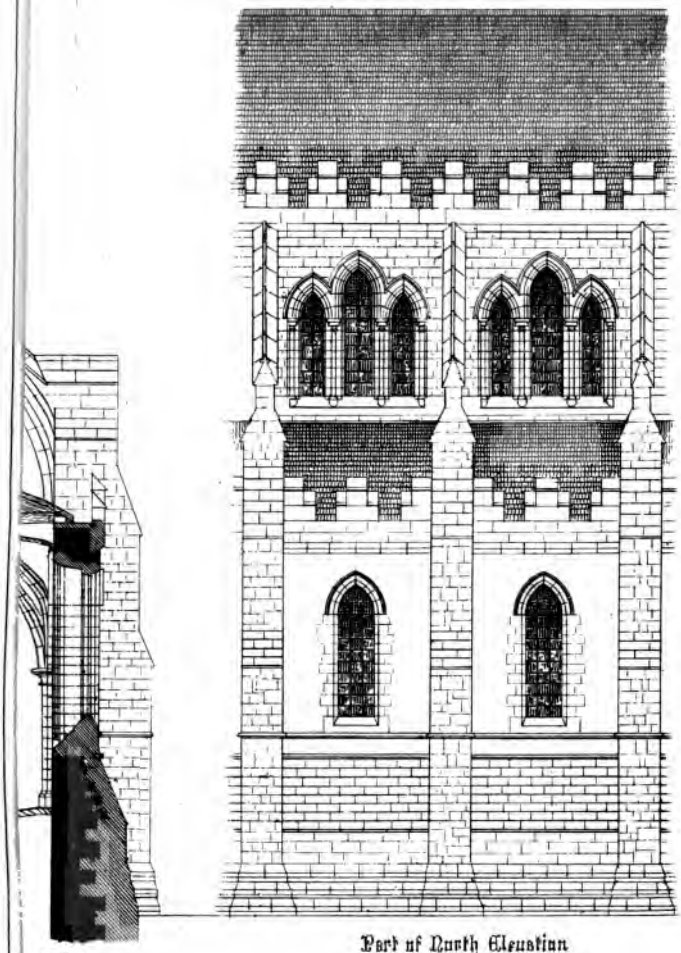
"With our reduced Cathedral establishments," continues Mr. Street, "and our desire to see our Cathedral naves made thoroughly useful, it is probable that any Architect, who had to build a new Cathedral, would now revert to some such plan as that which I have shewn was originally seen in the Choir of Christ Church."

"The present state of the Choir and its present arrangements are most unsatisfactory, and I regret beyond measure that we have not still in existence the short thirteenth-century Choir, with its Apse—its Eastern Chapels and its Turrets: such a Choir would not only be far more effective than the present Choir ever can be, but it would at the same time have been admirably adapted for our modern use and for the reduced staff of Clergy and Choir who serve the Cathedral."

This extract from his Report explains sufficiently the nature of the restorations likely to be suggested by this eminent Architect, with regard to the eastern end of the Cathedral.

With respect to the Nave and Transepts the course is obvious. The ancient North Wall should be carefully cleaned and restored, and supported from the outside by flying buttresses, and the North Aisle should be rebuilt and groined in stone.

Then the whole of the South Side of the Nave should be rebuilt in perfect harmony with the Northern side. A Western five-light window and a large doorway should be inserted; and the floor of the Nave should be lowered to its original level and paved with encaustic tiles.



Part of North Elevation

George Edmund Street, A.R.A.

Printed by W.W.Sprague & Co. London E.C.

The Transepts require merely to be cleaned carefully, and to have new windows inserted, similar to those that existed until the so-called restorations of 1831.

The whole Nave and Transepts should be groined in wood,* which would restore the proper proportion of the edifice as to height, would increase its already excellent acoustic properties, and add to the warmth and comfort of the Church; but it is needless to say that this wooden groining should not be made to represent stone, but should either be left plain, or, if coloured, it should be richly decorated, yet in such a manner as to maintain its truthfulness, that most essential quality in all genuine art.

The organ should occupy the North Transept, and the stalls for the Choir and Chapter should range across the transepts in front of the organ and under the lantern.

To do all this requires a sum that there ought to be no great difficulty in raising in a city of the wealth and commercial importance of Dublin: and, if done in the way suggested it would preserve in Christ Church Cathedral an ancient Record of the Past of which the citizens might well be proud.

It would be admirably adapted, too, for our Protestant worship from its moderate size and excellent properties as a good hearing church, in which respects it has immensely the advantage over S. Patrick's.

Churches of such vast size as the latter may be well suited to the services of the Church of Rome, where the preaching of the Gospel occupies such a very subordinate position to Ritual, but in a system like that of our Reformed Church, a Cathedral of such extent that the reading of the Lessons and the preaching of the Sermon are inaudible to

* The existing North Wall could not support the weight of a stone groined roof. A wooden groining is, therefore, a matter of necessity, but there are precedents for it at Selby, Warmington, York-Minster and other Churches.

the greater portion of the congregation, is totally unsuited to our Protestant and Reformed worship; and its vast size forms an objection to it that nothing else can counterbalance.

The past history of Christ Church points out another reason why it should be maintained as the Protestant Cathedral of Dublin.

Its original foundation and maintenance by the Danish enemies of the native Irish, long before the Papal Jurisdiction was recognised in Ireland, not merely deprives the modern Roman Catholics (who are chiefly descendants of the native Irish) of all claim to this Cathedral, but it makes it a standing monument that the religion they so highly prize was not the religion of the Ancient Irish Church.

Its subsequent history likewise deprives them of every vestige of claim on the score of national sentiment—for from the day that the Ostmen were driven out of Dublin by Strongbow, this Cathedral has been always intimately connected with the English settlement in Ireland, and has been totally disassociated from every purely Irish or Celtic tradition.

S. Patrick's Cathedral, on the other hand, has been always regarded as the National Cathedral by the Authorities of the Church of Rome, an evidence of which is found in the fact that the Dignities and Prebends of the Roman Catholic "Chapter of Dublin" are precisely the same as, and are called after the Prebends of S. Patrick's Cathedral, and not after those of Christ Church, the existence of which Cathedral has been completely ignored by the Papal Authorities ever since the renunciation of the Pope's supremacy by Henry VIII.

On the whole, then, it follows that, if in the changes impending over our Church, and which now appear inevitable, it is considered inexpedient that we should be left pos-

session of the two Cathedrals, the one to which we are best entitled and which is best adapted to our requirements is Christ Church Cathedral.

It is not likely that Mr. Gladstone's majority* would be so unjust as to take away S. Patrick's from us and give it to others without exacting from them the fair amount of compensation due for improvements made by Sir Benjamin Guinness during our occupancy, the value of which could easily be estimated. Even as tenants, the Protestants have a reasonable claim for such, and if even a comparatively small portion of this sum be allocated to the restoration of Christ Church, under the auspices of Mr. Street, we shall have an ample guarantee that the money will be well and economically spent and the work thoroughly and effectively done. Mr. Street's large experience commands the confidence of all who are anxious for the scrupulous preservation of such works of art, and if the suggestions made in the foregoing pages be adopted, we shall once more, and ere long, see the venerable Cathedral of Christ Church, what it can easily be made, the most interesting and beautiful Cathedral in Ireland.

* With a majority of 118 Mr. Gladstone seems to be in a position to dictate what terms he pleases. It is scarcely possible however to believe that it is his wish to humiliate or injure the Irish Church beyond what is necessary to carry out his idea of religious equality ; and upon this ground we may fairly expect to retain possession of that Cathedral to which we are more especially entitled, as being the Cathedral of the English Pale.

In the event of any serious diminution of Ecclesiastical income consequent on the success or partial success of Mr. Gladstone's projected plan of disendowment it is of course obvious that Deaneries are the first direction in which retrenchment should commence. Where there will be a difficulty in supporting the necessary ministrations of our religion, Deans are a luxury that must be dispensed with as being too great a delicacy for a pauper Church.

In such case it may be worthy of consideration whether they may not sometimes be held with advantage by the Bishops of their respective dioceses. And, as the Deanery of Christ Church has ever since the Reformation, and indeed until lately, been held *in commendam* by the Bishop of Kildare, there is no reason why this system should not again be adopted, by making the Archbishop of Dublin (who is now also Bishop of Kildare) Dean of Christ Church likewise.

Cathedral of the Holy Trinity,

COMMONLY CALLED CHRIST CHURCH, DUBLIN

Dean . . Very Rev. John West, D.D. 1864.
Precentor . Rev. Richard Barton, M.A. 1846.
Chancellor . Rev. Charles Edward Tisdall, D.D. 1863.
Treasurer . Ven. Henry Cotton, LL.D. 1832.
Archdeacon Ven. William Lee, D.D. 1864.

Prebendaries.

S. Michael. Rev. Edward Seymour, M A. 1865.
S. Michan. Rev. William Marrable, D.D. 1865.
S. John . Rev. William C. Greene, M.A. 1865.

Clerical Vicars.

Rev. George DeButts, M.A. 1837.
Rev. John Finlayson, M.A. 1844.

Vicars Choral.

Francis Robinson, Mus. D. 1833.
Richard Smith. 1858.
Samuel Dobbin. 1861.
William Robinson,* M.A. 1865.

Stipendiary Choirmen.

John Dunne, Mus. B. 1855.
William Topham. 1861.
Edward Peele. 1861.
John Hemsley. 1864.
Thomas Gick. 1864.
T. Grattan Kelly. 1865.

* *Deputy to William Robinson, M.A.*, Benjamin Mullen. 1865.

Organist.

Robert Prescott Stewart, Mus. D. 1844.

Deputy—William Haughton. 1861.

Master of Grammar School and Assistant Reader } Rev. Henry De C. Collyer, B.A. 1861.

Master of the Choristers—Richard W. Beaty, 1826.
Registrar and Pro-Proctor—William Henry Maffett. 1864.
Steward to Prebendaries and Vicars—Rev. John Finlayson, M.A.
Verger—John D. Elliott. 1866.